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The ART DIGEST

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THE NEWS-MAGAZINE OF ART



*A
Compendium
of ART NEWS
and OPINION*

REJECTED! "Christ," by Boris Deutsch of Los Angeles. Submitted to Carnegie Institute and turned down by its All-Eastern American Jury. See article on page 7.

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Associate Editor HELEN BOSWELL
European Editor H. S. CIOLKOWSKI
Pacific Editor FLORENCE WIEBEN LEHRE
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Buoyant

During the first two weeks of October the art season started all over the country with a buoyancy and a zest that has never been seen before. Advices from various sources, some of them from the Pacific Coast, and personal observation in New York city by the staff of THE ART DIGEST, have convinced its editors that the stagnation which marked the last few months of last season is definitely at an end, and that a reaction has come in such measure that the season now starting may easily prove to be the biggest the art world has ever seen.

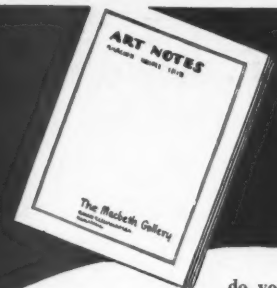
This is of importance not alone to art dealers, but to the painters, sculptors and print makers of America; and also to the museums and to those societies and associations whose function it is to promote appreciation and understanding of art throughout the country. For the quickening of interest in art will not only make the artist's lot easier and the dealer's work more profitable, but it will sharpen the ears and the eyes of the public so that notable progress should be made in preparing the American people for that "Golden Age" of art which so many feel is coming.

It was economics which in the last ten months served to stultify art; but economic retrogression inevitably turns to progression; and the feeling now is that the nation, having passed through one of its historic periods of industrial backsliding, is now faced with normal times, at least.

No better index of activity in the art world can be furnished than the "Great Calendar of American Exhibitions" which is a feature of every issue of THE ART DIGEST. Readers who have kept a file of the publication—as so many

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have—should compare the entries in the "Great Calendar" in this number with those of the Mid-October number in 1929. And if they will go further and compare it with the entries in January and February of 1930—the "peak" of the season—they will be startled by the tremendous advance in exhibition activity.

The psychology that permeates the American art movement at the beginning of the 1930-31 season is of the best. If it persists—and it is unthinkable that it should not—there is no doubt that it will usher in a new epoch in the history of American art.

THE ART DIGEST congratulates the artists and the dealers on the propitiousness of this middle of October.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF THE ART DIGEST, PUBLISHED SEMI-MONTHLY, OCTOBER-MAY; MONTHLY JUNE-SEPTEMBER.

State of New York.
County of New York, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Wentworth F. Chapman, who, having been duly sworn according to law, deposes and says that he is the business manager of the Art Digest and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—The Art Digest, Inc., 116 E. 59th St., New York; Editor—Peyton Boswell, Hopewell, N. J.; Business Manager—Wentworth Chapman, 116 E. 59th St., New York.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member must be given.)

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3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is—
W. F. CHAPMAN, Business Manager.

Sworn to and subscribed before me this 25th day of Sept. 1930.

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H. S. CIOLKOWSKI
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Volume V

New York, N. Y., Mid-October, 1930

Number 2

Picasso First, but Americans Win 6 of 9 Carnegie Honors



"Portrait of Mme. Picasso," by Pablo Picasso (French). Winner of the First Prize (\$1,500) at Carnegie International.



"Interior," by Alexander Brook (American). Second Prize (\$1,000) and Lehman Prize (\$2,000).



"Still Life," by Henry Lee McFee (American). First Honorable Mention (\$300) and Allegheny County Garden Club Prize (\$300).

The 29th Carnegie International, presenting the contemporary painting of Europe and the United States, is now open free to the public at the Carnegie Institute in Pittsburgh, to continue through Dec. 7.

The first prize of \$1,500 was awarded to the arch-modernist, Pablo Picasso, Spanish-born Frenchman, but for a work, "Portrait of Mme. Picasso," which is so traditional-conventional as to be called "classic," and which even reminds one of the meticulous and mighty draughtsman, Ingres.

An American, however, Alexander Brook of New York, carried off the "big money," for to him not only went the second prize of \$1,000, but the Lehman prize of \$2,000 for the best purchasable painting and in addition the full

purchase prize of his picture, "Interior." Picasso's work, owned by the artist, was not for sale, so under the terms of the prize and purchase fund provided by Albert C. Lehman, Pittsburgh industrialist, could not be considered by the jury.

The other prizes were awarded as follows: Third, Charles Dufresne (France), "Still Life"; first honorable mention (\$300) and Allegheny County Garden club prize, Henry Lee McFee (American), "Still Life"; honorable mention, Maurice Sterne (American), "High School Girl"; honorable mention, Giuseppe Montanari (Italian), "Fishermen"; honorable mention, Niles Spencer (American), "In the Town."

Following its custom, THE ART DIGEST herewith reproduces all the prize winners.

It will be seen that six of the nine honors went to Americans. The jury of award was composed of Henri Matisse of France, Glyn Philpot of England, Karl Sterrer of Austria, and Horatio Walker, Bernard Karfiol and Ross Moffett of the United States, with Homer St. Gaudens, Director of Fine Arts, Carnegie Institute, acting as chairman.

The total of 439 canvases makes it the largest Carnegie International for years. European artists have 287 paintings and artists from the United States, 152. In all there are 236 artists represented—137 European and 99 American. Most of the artists have groups of three paintings, in order to give the public a better opportunity to study their development and personality. The pictures are hung by na-



"Fishermen," Giuseppe Montanari (Italian). Honorable Mention.



"In the Town" by Niles Spencer (American). Honorable Mention.



"Across the Strip," by John Kane, Pittsburgh House Painter, Who Has Been Accepted Again.



"Still Life," by Charles Dufresne (French). Awarded Third Prize (\$500) at the Carnegie International.

tions and the works of each artist are grouped.

Fifteen nations are represented: United States, 152; France, 57; Great Britain, 52; Spain, 32; Germany, 26; Italy, 25; Russia, 15; Sweden, 13; Austria, 12; Belgium, 12; Poland, 11; Czechoslovakia, 11; Switzerland, 11; Holland, 9; Norway, 1.

All of the European and most of the American artists were invited, but forty-eight American paintings were chosen by the American Committee of Selection from over 1,000 submitted by American artists at their own expense and risk. The idea is to make a place for the younger or unknown artists who otherwise might not have an opportunity to show their work. The Committee of Selection was composed of the following American artists: Horatio Walker, Bernard Karfiol, Ross Moffett, Leopold Seyffert, Charles Burchfield.

Each of this committee with the exception of Mr. Seyffert, who lives in Chicago, comes from New York or farther East. This year the Pacific Coast fared as badly as usual, for out of the 48 works "accepted" only one was from that section. This will be sure to cause a protest from California, which justly regards itself as an art center, whose hundreds of painters are creating a "California school" of art of which the state is proud. California's art writers have

protested before that if Carnegie Institute ignores them through its habit of naming All-Eastern juries, it cannot claim to present a true "cross-section" of American art.

The 48 artists whose paintings were accepted by the American Committee of Selection are as follows: Jean Crawford Adams, Chicago; George G. Adomeit, Cleveland; Ivan Le Lorraine Albright, Warrenville, Ill.; Malvin Marr Albright, Warrenville, Ill.; Joseph Allworthy, Chicago; Saul Bermann, New York; B. Bodine, Minneapolis; Cameron Booth, Minneapolis; Henry Albert Botkin, New York; Robert Brackman, New York; Jaroslav Brozik, Cicero, Ill.; Francis Chapin, Chicago; Charles M. Coe, Cleveland Heights, O.; Nathaniel Dirk, New York; George Pearse Ennis, New York; Vaughn Flannery, New York; Wood Gaylor, New York; Harry Gottlieb, Woodstock, N. Y.; Davenport Griffen, Chicago; Henry Hensche, Provincetown, Mass.; Harry Hering, New York; Steffan Hirsch, New York; J. Theodore Johnson, Chicago; John Kane, Pittsburgh; George László, New York; Myron Lechay, New York; A. F. Levinson, Gloucester, Mass.; Schomer Lichtner, Milwaukee; J. Ward Lockwood, Taos, N. M.; Louis Lozowick, New York; Emma Fordyce MacRae, New York; George J. Mess, Indianapolis; B. J. O. Nordfeldt, Santa Fe; John L. Pappas, Detroit; Joseph M. Plavcan, Erie, Pa.; William J. Potter, Greenwich, Conn.; Harry Newton Redman, Boston; Andrés Ruellan, New York; Flora Schofield, Chicago; Millard Sheets, Los Angeles; F. Drexel Smith, Colorado Springs, Colo.; H. N. Swayne, Hickman, Kentucky; Allan Swisher, New York; Paul Trebilcock, Chicago; Paul B. Travis, Cleveland; Evelyn Van Norman, Yonkers, N. Y.; Arnold Wiltz, New York; Edgar Yaeger, Detroit.

The paintings by Americans are hung in five galleries, and the official press matter of the International points out that they give "a fairly accurate account of current American art. They mark and indicate the changes that have taken place in American art in the last ten years. In landscape painting, the visitor may look at works of such diverse tendencies as those of Edward W. Redfield or Georgina Klitgaard; in portraiture, Leopold Seyffert or George Luks; in still life, Emil Carlsen or Jan Matulka. Pictures by Thomas Dewing of the old tradition will be found near Henry Lee McFee, and Gari Melchers in proximity to Charles Rosen."

The English section shows such well known painters of the Royal Academy group as Sir David Cameron, Augustus John, Sir George Clausen, A. J. Munnings, and Laura Knight. Mingled with these traditional English artists

are found the more advanced painters, such as Vanessa Bell, Roger Fry, Duncan Grant, and Matthew Smith. The French group includes such well known old figures as Paul Albert Besnard, Henri Le Sidaner, Henri-Martin, and Lucien Simon; and on the other such moderns as Braque, Matisse, Picasso and Bonnard. The Spanish section shows the young Spaniards who work outside their native land, such as Pruna, Junyer and de Togores, as well as the important figures of Anglada, Diaz, and Solana. The Russian pictures are the first that have come to a Carnegie International from Soviet Russia. Each one of the four or five distinct groups of Russian artists is represented. The Italian section contains a group by Carena, who was awarded first prize last year; a painting by Ferrazzi, also a former first prize man, and three canvases by the grand old man of Italy, Antonio Mancini.

The European section will be shown at the Cleveland Museum of Art from Jan. 5 to Feb. 16, and at the Art Institute of Chicago from March 9 to April 20.

The following biographical data and critical estimates of the prize winning artists are taken from the press bulletins of Carnegie Institute: Pablo Ruis Picasso was born in Malaga, Spain, in 1881. His father was an art teacher and his mother an Italian whose family name Picasso adopted. He studied art under his

(Continued on page 18)



"High School Girl," by Maurice Sterne. Honorable Mention.



John Kane, Who Painted "Across the Strip" in Upper Left Corner. Courtesy Pittsburgh Sun Telegraph.

Rejected!

"Christ," by Boris Deutsch, of Los Angeles, is reproduced on the cover of this issue of THE ART DIGEST because it is a conspicuous example of the work submitted by Pacific Coast artists to this year's Carnegie International, all but one of which were rejected by the All-Eastern American Committee of Selection; and also because Deutsch has been highly praised by the leading critics of California, by Arthur Millier and Merle Armitage of Los Angeles, for instance, and by Junius Cravens of San Francisco and Florence Wieben Lehre of Oakland. Carnegie Institute is supposed to present a "cross section" of American art.

Deutsch is a Jew. He came to California from Siberia during the World War, and settled in Los Angeles. For many years he worked with his hands, and built up his art during spare time. Only within the last year has he begun to exhibit, and two displays, one in Los Angeles and another in San Francisco, gave the critics a chance to see his work. Then again last Summer he held an exhibition at the Braxton Galleries, Hollywood, and was praised for the progress he had made in only a few months.

Deutsch sent two works to Carnegie, the "Christ" and a young woman's portrait, called "Riva." Both were turned down along with all the other Pacific Coast pictures except Millard Sheets' "Women of Cartagena," which has found a place among the 48 American works "accepted" by the All-Eastern Committee of Selection.

Pacific Coast artists have lost faith in the fairness of Carnegie Institute and all other big eastern competitive exhibitions. They feel as if they had been expelled from the United States. Yet a good proportion of the population of the United States is in California, Washington and Oregon, and a good proportion of the country's artists live and work there—in far greater ratio than 1 to 48.

The only remedy seems to be for these eastern exhibitions, which call themselves "national" and "international," to give representation to the Pacific Coast on their juries. In order to raise the issue, the editor of THE ART DIGEST wrote this letter to the Fine Arts Department of Carnegie Institute as soon as he saw the list of "accepted" American artists:

"Why cannot Carnegie be fair?

"I passed two months in California this Summer, and I saw what the artists are doing there. Actually, they are setting a pace for American art.

"I saw at least 30 examples of Millard Sheets' work, and I knew that no 'American jury' could fail to accept him. But Millard Sheets and no other! How does Carnegie think the hundreds of artists on the Coast feel about this discrimination?

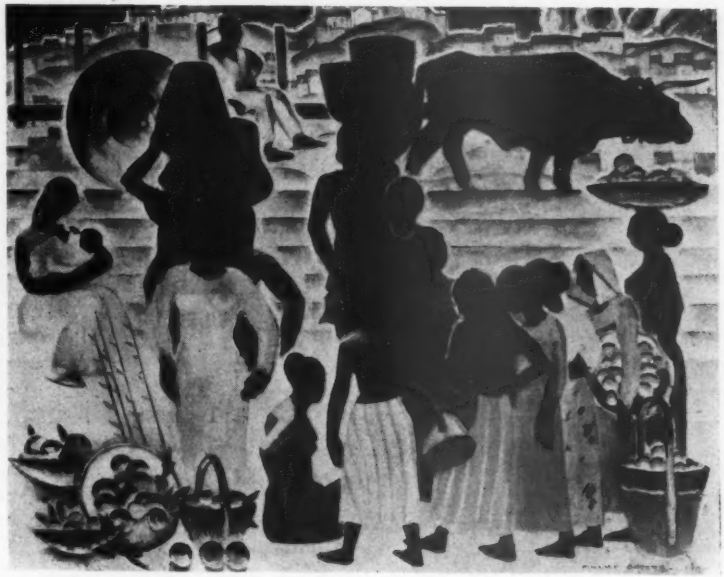
"Carnegie is responsible for this discrimination only in one way,—by naming year after year an All-Eastern American jury. What is the matter with William H. Clapp, Maynard Dixon, and other California artists? Have they not enough eminence to serve as jurors?"

Adding to Rembrandt

The discovery has just been made in Glasgow that an unknown artist had made additions to the canvas of Rembrandt's "Man in Armor," which has been in the Glasgow Art Galleries for 50 years. A Dutch expert, who was revarnishing it, found that a new edging had been put on the picture 70 to 80 years ago. The grafting was so skilfully done that it was not noticeable to the eye.

The addition did no injury to the original picture, since neither the figure nor background were impaired.

Millard Sheets, 23, Is Art Phenomenon



"Women of Cartagena," by Millard Sheets of Los Angeles.

Millard Sheets has the distinction of being the only Pacific Coast artist among the forty-eight from the United States "accepted" by the American Committee of Selection for the Carnegie International. His picture, "Women of Cartagena," is herewith reproduced.

The painter is only 23 years old, and his career so far has been one of the most remarkable in the history of American art. For two and a half years he has been teaching landscape at the Chouinard School of Art in Los Angeles, with classes of from 40 to 45 pupils. Mrs. Chouinard discovered his talent when he was a high school student, and for three years he studied at her school—life and still life under F. Tolles Chamberlin and figure, still life and landscape under Clarence Hinkle.

Tireless energy, undoubtedly, had much to do with his advancement. "He worked every minute day and night and still does," Mrs. Chouinard wrote to THE ART DIGEST when asked for some facts concerning Sheets. "During his last year as a student he painted out of doors and brought his work in for a criticism—sometimes three or four at a time. He had seven blue globes in his studio and often began painting at 12 or 1 o'clock at night."

Sheets has won many prizes in the West, including a \$1,750 one at the Texas Wild Flower Competition. Among his exhibitions have been two at the Dalzell Hatfield Galleries in Los Angeles, which feature his work. These gave the critics a chance to evaluate him. Merle Armitage in the Los Angeles Record wrote:

"I am beginning to get very enthusiastic about the new developments in art and the younger painters in Southern California. I have been pessimistic because of the almost complete dominance of the Eucalyptus school, a group of painters who turn out very acceptable and very pretty, but rather empty, bits of Southern California scenery.

"Emerging through this sea of the commonplace are a few strong artists with something to say and with a superb equipment for saying it. Henrietta Shore, Grace Marian Brown, Phyllis Shields, Boris Deutsch, Clarence Hinkle and a few others are bound to raise our standards.

"And now comes Millard Sheets. This young-

ster is a born painter. Although his things are conventional as painting goes, he has a facility and a verve one expects to find only in men twice his age. Here is a man who can paint Southern California without banality and sentimentality, who gives you the strength and brilliance which the landscape of Southern California really has. His fecundity and his vigor are astonishing."

Arthur Millier wrote in the Los Angeles Times: "At 22, Millard Sheets is an unparalleled phenomenon in the art world of Southern California. Critics have hailed with excitement the paintings and prints that pour out from his hands; a host of youthful artists and students look to him as their ideal and example, and he is even a teacher of recognized power.

"He paints in oils, is a consummate water colorist, etches, makes lithographs, does occasional murals and is in demand as an architectural renderer. Besides these activities he has classes of his own in outdoor painting and teaches in two art schools. And all these things he does with eager interest and a professional attack that can only come from long schooling and practice.

"Born in Pomona in 1907, Sheets is of that ardent, sunny, blond type of youth which seems peculiar to Southern California, keenly responsive to the light, color and warmth of this region and the vigorous, if raw, spirit of progress and optimism that gives tang to life here."

Lucien W. Powell Dies

Lucien Whiting Powell, landscape painter, is dead at his home in Washington, D. C., at the age of 84. When 17 he enlisted in the Confederate Army. After the Civil War he went to Philadelphia, where he studied painting under Thomas Moran. He then went to study in New York, London, Paris, Italy and the Holy Land.

Mr. Powell was known as a painter of Venetian scenes, canyons and mountains. He won the Parsons prize at the Corcoran Gallery in Washington in 1903. "The Afterglow," a canyon picture, now hangs in the Corcoran Art Gallery. "Grand Canyon of Yellowstone River" is in the National Gallery.

English "Conversation Pieces" Shown



"The Cope Family," by John Zoffany (1725-1810).

During October the Ehrich Galleries are showing a collection of English "Conversation Pieces," the first time such an exhibition has been held in the United States. Prior to the exhibition last year in London under the auspices of Sir Phillip Sassoon in aid of the Royal Northern Hospital, few of these intimate glimpses of XVIII century English family life have been brought before the general public. Included are 39 works by 27 artists.

The introduction to the catalogue says:

"What They Like"

Enthusiasm is felt in the Northwest over the 16th annual exhibition of Northwest Artists, now being held at the Seattle Art Institute. The exhibits have been selected—152 pictures by 108 artists out of about 500 entries—and the prizes have been awarded. All that remains is for the visitors to choose the work to receive the institute's popular prize. M. Englis in the *Seattle Town Crier* regards this popular vote as a "bloodless revolution" by which the long suffering layman may free himself from the "tyranny" of the art critic:

"Art critics have persistently and superciliously informed the people what is good or bad in art, and in most instances the public has humbly but persistently disbelieved them. Result, an inferiority complex regarding art on the part of the public.

"Nothing so infuriates the critic as hearing the layman confess amiably 'I don't know anything about art, but I know what I like!' Said layman receives either a scathing and devastating reply for his trouble, or a look indicating that he is but an execrable excrescence on the face of the earth!

"But the popular prize has removed the stigma from the judgment of the people. Extreme forms in modern art are rapidly dying out, and it is hoped that the public of Seattle and the Northwest will respond to this opportunity to dictate its own wishes in definite terms."

However, Florence Wieben Lehre, writing in the *Oakland Tribune*, has another idea of popularity contests: "Most persons have hobbies, personal likes and dislikes. Some are fond of cats or dogs, pretty girls or nice boats, moonlight or mothers kissing babies. And if they

"Since many of the pictures of this type portray family groups in informal occupations, it is not surprising that their owners should have retained them close in their homes to enjoy as mementos of their forebears. Lacking the elegant formality of the portrait, they give a pleasant leisurely charm to the surrounding intimacies of our own living."

Reproduced above is "The Cope Family Group," by John Zoffany, showing John Cope, Sr., his wife and two sons.

have but one vote, as at the Seattle annual, why shouldn't each lone vote be cast for the painting that depicts their favorite boats, kissed babies, or whatnot? So it would appear that the A-B-C of popularity contests is—be generous! Give the visitors plenty of votes. And by the time the votes have all been used up, the visitor who 'knows nothing about art but knows what he likes' will run out of cats and kissing mothers and have to exercise a certain aesthetic choice in his voting."

The prizes: Catherine B. Baker memorial, Michael Muller, "Elizabeth Trumbo;" second in oils, Edythe Hembroff, "Nude;" third, Ambrose Patterson, "Mentone Seen Through the Trees;" first in water color, Helen Rhodes, "Street at Ellisport;" second, Kenneth Callahan, "Loading Salmon;" third, Elizabeth Cooper, "Boats;" first mention in sculpture, Louise W. Dodge, "Joseph Carman;" second, Harold Ytterdal, "Dolphin."

\$5,000,000 in Art

Art treasures worth \$5,000,000 have arrived in London as a part of the Persian Art Exhibition to be held at Burlington House in London on January 5. They have been loaned by the Shah of Persia and his government.

The aim of the exhibition is to present a comprehensive survey of the whole art of Persia during its known history. Art works have been gathered from private, public and royal collections to make this available. The period covered will be from 300 B. C. to the end of the XIX century. The exhibits will be arranged to show origins, developments and influences, illustrating the part Persian art has played in the history of art and how the art of the East has influenced the art of the West.

Seeing Red

All is not quiet on the San Francisco front. A storm, unprecedented in recent years, is shaking the art colony to its very foundations. Certain local artists are up in arms over the commission given Diego Ribera, famous Mexican artist, revolutionist and communist, to paint murals depicting California's financial and commercial progress on the walls of the Luncheon Club in San Francisco's new \$2,500,000 Stock Exchange Building. They contend that although Ribera may be the world's greatest muralist, his communist ideas place him out of sympathy with his subject and that the city's own artists were slighted. "Ribera for Mexico City, San Francisco's best for San Francisco," is their cry.

This tide of protest reached its zenith in an anonymous broadside which was circulated throughout Bohemian circles. Grim with the black ink of mourning and wreathed with the immortelles of death, it read: "Is the San Francisco Art Association dead? Does its president have to go after Ribera to get art for our city? Is he elected for that? Or is he guilty of a frank betrayal of trust?"

William L. Gerstle, patron of the arts and president of the art association, who is also chairman of the art commission of the Stock Exchange, seems to be bearing the brunt of the attack. In answer to the broadside, he said: "I consider this entire Ribera controversy too silly and stupid! Why should anyone pay attention to a private mural which is to be in a private clubroom?" Timonthy L. Pfeuffer, architect of the building, joins with Mr. Gerstle in maintaining that it is nobody's business who designs the mural.

The *San Francisco Chronicle* quotes Ralph Stackpole, who designed much of the statuary and marble carvings of the exchange: "What difference does a man's political opinions make if he is a great artist?"

"Artists are always the first to seek new ideas and test out new theories, or they cease to become artists. I can't see that it makes any difference whether Ribera is a communist any more than what his religion is, or the color of his hair."

Editorially the *Chronicle* said: "So far as we know if Pope Clement VII investigated Cellini's morals before commissioning him to design his gold cope button, the Pontiff must have been sadly misled. To paraphrase the Bard, the art's the thing."

Maynard Dixon, artist, and Beatrice Judd Ryan, director of the Galerie Beaux Arts, are, according to the *Oakland Tribune*, among the prominent objectors. Mr. Dixon: "Ribera is a professed communist. . . . I believe he is the greatest living artist in the world, and we would do well to have an example of his work in a public building in San Francisco. But he is not the man for the Stock Exchange Building." Mrs. Ryan: "It is too bad we can't have our own men do this type of work. We have any number of Californians who are capable of doing fine murals. We should aim at developing local talent rather than going abroad for our art. Ribera's work will enrich the community, surely, but so would that of many California muralists."

Ribera, who was recently expelled from the communist party for working for the Mexican government, which is hostile to Russia and communism, said: "The protests of some San Francisco artists if analyzed coolly can offer only two motives. One is hostility against an artistic tendency which is opposed to the European colonial school from first to last and the second is a gesture of local professional jealousy and a poor appreciation and conception of a continental art which is daily spreading over the Americas."

Nassauer Declares Clivette Is Greatest Artist of All the Ages



"The Blizzard Rider," by Clivette, Nassauer Collection.



"Sea God," by Merton Clivette.

GUSTAVE NASSAUER COLLECTION of PAINTINGS BY CLIVETTE, 100 Central Park South, New York City, Sept. 24, 1930.

TO THE EDITOR OF THE ART DIGEST:

Pray accept my sincerest thanks for your unsolicited article "Extravagant?" in your September issue.

I have been too conservative up to now ever to utter a statement that Clivette is the "greatest artist the world ever produced," in spite of my firm belief in his unexcelled greatness as an artist of all times.

I have a scrap book before me now which I only started a few months ago. I read:

"Having studied art for half a century, I candidly believe Mr. Clivette is the greatest technician that has ever lived."—Sir William Balford, London, England.

"Clivette's work I can only repeat, has struck me as the most powerful note in modern art (or should I say merely art?)."—Frederick Roth, former president of the National Sculpture Society.

"The other large picture of 'Goldfish' is, frankly, a painting that I would just as willingly own as the big 'Matisse' in the Quinn collection."—Maurice Sterne.

"A portrait as fine as anything by Van Gogh."—Kisling, the French painter.

"On the level with Corinth."—Adolph Wuester, Paris.

"Franz Hals could not put more life and color in his paintings."—Claude Buck.

"Clivette was the forerunner of Soutine apparently."—New York American.

"The most astounding painting of motion in the history of art."—George H. Ainslee.

"There are doubtless those who will go to his exhibition and, looking at his large canvases filled with swirling masses of paint, will recall Ruskin's famous criticism of Whistler."—Carlyle Burrows.

A painter, who at the same time will be compared to Matisse, Van Gogh, Corinth, Franz Hals, Soutine, Whistler, must be amazing.

"There is even the suspicion that you may be in some positive danger as you stand there before these flamboyant compositions," said the New York Times. Can anything more be said about paintings? They said that in the two greatest paintings of classic times, one artist deceived the birds to pick the painted berries and the other caused the artist to try to lift

the painted curtain! But "suspicion that you may be in positive danger" has never been said about a painting in history.

"His paintings communicate joy, power, enthusiasm, hope. Nothing is sad or melancholy; nothing is hesitant in these paintings. Clivette is direct, and above all he is the master of his metier to a degree that is disconcerting to us other artists. Clivette opens your eyes; he gives you the desire to paint just as he gives you the desire to enjoy life, without being in the least preoccupied with the wish to please you. He paints for himself, but his work is a refreshment and an inspiration. Surprise, stupefaction, awaits the visitor before these walls covered by the works of Clivette. . . . He is profoundly wise . . . his art is absolutely his own, his harmonies of color, his composition, are exclusively his own. He seems to paint for giants."—Francois Verleyden, famous Belgian painter.

"God! how beautiful—fantastic—wonderful."—Paul Manship.

"That man can paint!"—Eugene Higgins.

"Great! And amazing in his vitality."—Carl Sprinchorn.

"At his best, he is stupendous."—Paul Burlin.

"Goddam magnificent."—Waldo Pierce.

"A fantastic capacity for movement and color."—Edward Bruce.

"An American superman."—Michel Georges-Michel in *Le Quotidien*.

"Astonishing spontaneity and richness of his colors which owe nothing to any school."—Marcel Sauvage, Paris.

"Clivette manifests in each of his paintings a strange power, like a primal force that always stirs and sometimes frightens."—*Comoedia*.

The Paris Times devoted a special article to Clivette entitled "The Man of the Day."

All these unstinted, "extravagant" (?) praises by fellow artists with the wonderful absence of professional jealousy are so much more effective since Clivette never mixes socially in artist societies and these criticisms are not the expressions exchanged in mutual adoration societies. And yet none of these men have seen 5 per cent of Clivette's creations.

I have lived for two years with 150 of his paintings; I have seen nearly a thousand, which no eyes but mine saw. Never in the history of art did it happen that a man painted 40 years without showing or selling a picture.

Never were 1,000 paintings of one man kept together in one place. No painter ever painted

1,000 paintings of which not two are alike. Take five Rembrandts, three Franz Hals, two Corots, one Raphael, one Velasquez or Rubens or Titian or Michelangelo, Tintoretto, El Greco, Whistler, and you know the master! Take 50 Clivettes and you do not know him, and I will show you many more and each will surprise you!

I also claim that Clivette can copy any painting, old or modern, and nobody will be able to make a copy of his paintings!

"Clivette the Incomparable paints like a house on fire. There is a flame-like swiftiness to his brush strokes and the rush and roar of the flames is in his color, which illumines the canvases of house-like proportions. One can not bring to the paintings of Clivette any of the critical standards of conventional usage, whereby paintings are judged, classified and put into convenient pigeon holes. Nor can one, for the same reason, place the painter himself in any movement, give him the label of a school or group. And the reasons for this are that Clivette and his work defy such easy and pat tags and that Clivette and his work are both, by virtue of their peculiar qualities, in a class by themselves."—Lilian Semons, Brooklyn Times.

"I visited the studio of an American painter, a friend of my brother, Clivette is his name, a Buffalo Bill figure, a giant in spite of his 82 years. His paintings are powerful as he himself and full of splendor."—Siegfried Nassauer, Frankfort (Germany) *Kleine Erlebnisse*.

"A new phenomenon has appeared at last in America. Perhaps 'new' is not precisely the word, for Merton Clivette is 84 years old and has been painting for 70 of them. In any event his work, which can best be seen at the Gustave Nassauer gallery, at 100 Central Park South, has a quality which marks it off from anything that has gone before. There are those who will find the influence of Greco or Van Gogh in these pictures (and indeed there is something of Greco in the cool, minor color scheme and the dissolution of forms in light, as there is of Van Gogh in the impetuous brush work and thick impasto,) but essentially and primarily Clivette's work is original. His fish quiver in the blue green translucency of sea, his stork is not a stork at all but an astral bird projected against an eerie purple background, his portraits are less transcriptions of physical appearance than penetrating pictures of a soul."—Katharine Sterne, *Gotham Life*.

(Continued on page 18)

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Too Many

"If it be true that what Lancashire thinks today England thinks tomorrow," writes the art critic of the London *Times*, "the conclusion to be drawn from the 58th Autumn Exhibition at the Walker Art Gallery, Liverpool, is that we are on the eve of a return in art to the end of the XIX century. This is an exaggeration, but it may serve the purpose. Waiving for the moment consideration of what artists are doing today.

"How far the policy of a packed exhibition is compelled by local demand, and how far it is based upon a mere assumption of what people like, it would be rash to say, but certainly in most of the rooms it is impossible to do justice to any individual work. What is needed is a smaller exhibition, with a closer regard to the spirit of the age. The argument is not that the quality would necessarily be higher—though that is probable—but that the interest would be more immediate. As for the educational side—the first stage in artistic appreciation is curiosity."

The critic then gives rather faint praise to about a dozen local painters.

In answer to this caustic criticism, Alderman H. A. Cole, chairman of the Arts Committee, was quoted in the London *Sunday Times*. His reply was that they were always in art returning to the end of a century. The suggestion of the critic was that in that exhibition they were somewhat stationary, but that was not so. The new art was difficult to get, and if they got it, it would be difficult to know in view of their space where to put it. Therefore, they felt, while giving new thoughts a reasonable position in their gallery, they must largely form their exhibitions on academic art.

Sir George Washington Browne, president of the Royal Scottish Academy, also came to the front and spoke strongly against distortion in art. The London *Sunday Times* paraphrased his words: These distortionists, he said, declared they were harking back to the primitive. How little they understand the dear, delightful, simple-hearted but intensely earnest and sincere primitives who belied them so! No great art had ever been produced or ever could be produced by willful distortion and consciously bad craftsmanship. Expression in art must continue to remain living. There were three simple qualities which seemed to be present in all real art—sincerity of spirit, loftiness of conception, and competent craftsmanship. An abiding work of art could not be produced with the tongue in the cheek. Every object we used in our daily domestic life should be beautiful as well as useful. Until we set ourselves seriously to the realization of this ideal, we could not claim to be a really artistic people.

Venus Statue a Fake

The statuette called the "Venus of Wisternitz" has been pronounced a forgery by Dr. Josef Bayer, director of the Vienna Natural History Museum.

"Herr Millender, the owner of the statuette in ivory, apparently a work of the stone age, sent it to me for examination and I instantly pronounced it a forgery," Dr. Bayer declared. "Recently his representative sent me a second statue of this type, which Herr Millender wanted to sell to an American for a price higher than that of the most expensive Rubens. The would-be purchaser was wise enough to insist that experts guarantee it was 20,000 years old. It was submitted to me for examination and I have come to the conclusion that it was carved four years ago from a fossilized mammoth tusk by a skilled person familiar with diluvial art."

146 Icons Here



Copy of "Our Lady of Vladimir." Brought in XII Century to Kiev from Byzantium.

One result of the Red Revolution was to make all Russian icons within the boundaries of the country the property of the Soviet Government, whether in churches or in the collections of museums and private owners. Out of this wealth of material was assembled in 1927 the most comprehensive and extensive collection of these religious paintings ever brought together, comprising 146 examples. Since 1927 the collection has been on exhibition in various European museums and galleries, being most recently shown at the Victoria and Albert Museum in London. Until Dec. 14 it is on view at the Museum of Fine Arts, Boston, previous to going on tour of the principal cities of the United States under the auspices of the American Russian Institute.

Although some of the icons date from as early as the XII century, they are without exception in an excellent state of preservation, largely due to the work of N. P. Kondakov and Igor Grabar, under whose direction the classification, cleaning and preservation was carried on in the Central Restoration Workshops within the Kremlin. No retouching of the paintings was allowed so that they come to America just as they have survived the intervening centuries. A few are copies, since some of the originals are too fragile to be risked in so long a journey. However, these reproductions are so perfect that they were hailed in England as a "new type of archaeological facsimile."

Reproduced herewith is a copy of one of the earliest and most important.

PHOTOGRAPHY

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Boston Acquires a Beautiful Aphrodite

A life size marble statue of Aphrodite, a replica, slightly modified, of a lost Greek masterpiece which must be attributed to one of the immediate successors of Pheidias, has been acquired by the Boston Museum with funds bequeathed by Mrs. W. Scott Fritz, supplemented by a gift from Mr. and Mrs. Edward Jackson Holmes. The purchase was made in Europe this summer by the director from Carlo M. Girard and Franklin Picciolo of the Società Anonima. Ranking as one of the chief treasures of Boston's classical collection, the statue is a work of great beauty in itself, quite apart from its ancestry.

Aside from the loss of the head, the right arm and the left forearm, the statue is in a remarkably perfect condition. In the above reproduction the socket into which the head was fitted is shown filled with plaster. This was removed before the figure was placed on exhibition. A more perfect replica of the work is the Aphrodite from Fréjus in the Louvre, traditionally known as the Venus Genetrix.

The museum's *Bulletin*: "After having been assigned successively to the Hellenistic period, to Praxiteles, and even to Kalamis, who worked in the first half of the V century, the statue is now universally recognized to be a work of one of the group of younger artists who carried on the Pheidias tradition at Athens. It is to be dated perhaps ten or fifteen years after the completion of the pedimental sculpture of the Parthenon. Furtwängler's theory that it is the 'Aphrodite in the Gardens' of Alkamenes, after having won many adherents, has latterly yielded ground to the rival claims of Kallimachos. . . .

"Probably at no period of history has the art of sculpture advanced with such rapid strides as it did in Greece in the century between the age of Peisistratos and the Peloponnesian war. Each of the outstanding masters of that time made an original contribution to this development; but each founded his art upon what had gone before, and at the same time was keenly alive to contemporary achievements. Our statue is one of the best illustra-



A Statue of Aphrodite

tions of the truth of this statement. The pose of the right leg and the subtle rhythm and balance of the whole figure show clearly the influence of Polykleitos, while the drapery is purely Attic. Literary tradition and vase paintings suggest that this diaphanous style of drapery may have been originated by the Ionic painter, Polygnotos, who worked at Athens earlier in the fifth century, and developed by his successors. . . .

"The traits which distinguish it reappear in the famous Victory fastening her sandal and the equally beautiful standing Victory decorating a trophy, from the parapet surrounding the temple of Niké on the Athenian Acropolis. Executed soon after 421 B. C., these reliefs are nearly contemporary with the statue; and the correspondence is so close as to justify their attribution to the same master."

"Paint Here!" Says Matisse

Henri Matisse, now in this country as a judge at the Carnegie International, is puzzled why American artists go to Europe to paint. While in New York on his way to Pittsburgh, Matisse spoke of the beauty he had observed on his recent trip across the United States and expressed surprise that American artists should wander abroad in search of subjects when they have scenes of such varied beauty at home. "Paint in America," is his advice to American artists.

Matisse expressed great admiration for the skyscraper, but declared with much emphasis that he did not want to see any in Paris: "Here they have developed from necessity. There is no necessity for them in Paris. Paris would have to be built all over again to make such tall buildings suitable." At the same interview, Glyn Philpot, also a Carnegie judge, agreed with Matisse. "London is similarly unadapted for skyscrapers," he said. "The present tall buildings there look ridiculous."



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St. Louis Show Comprises 107 Picked Works



"Spring," by F. G. Carpenter (St. Louis)

The 25th annual exhibition by American artists, until Nov. 2 at the City Art Museum, gives St. Louis art lovers the opportunity to view many of the paintings which attracted nation-wide comment last season. Of the 107 canvases the great majority were selected from the 1929-30 exhibitions of the Pennsylvania Academy of Fine Arts, the Carnegie International and the Art Institute of Chicago.

Such national favorites as Glenn O. Coleman, Preston Dickinson, Guy Pène Du Bois, Edward Hopper, Georgina Klitgaard, Allen Tucker, Edward Bruce, Samuel Halpert, John Carroll, Blendon R. Campbell, Peppino Mangravite and Oscar E. Berninghaus appear among the exhibitors. Then there are James Chapin's "Emmet, George and Ella Marvin," voted the most popular entry in the 28th Carnegie International, and Thomas H. Benton's satire on American lawlessness and prohibition, "The Smugglers," which drew so much attention at the Pennsylvania Academy's 1930 annual.



"Zapotecas," by Everett Gee Jackson (Texas)

Twenty-one of the pictures are by St. Louis artists, eight of whom are women. Edmund E. Wuerpel, director of the Washington University School of Fine Arts, shows a spring landscape and Henry Lee McFee of St. Louis and Woodstock is represented by one of his characteristic satires on women. "Spring" by F. G. Carpenter and "Zapotecas" by Everett Gee Jackson, reproduced herewith, represent two extremes of the show.

Edna Warren in the St. Louis *Globe-Democrat*: "It is a thought-provoking collection of pictures rather than a startling one. Only a few canvases will make the layman gasp and protest, 'Do you call that art?' This is not because the exhibition does not reveal modern tendencies of subject matter and treatment, but because visitors to the museum have during the past year seen a number of exhibitions, including the Carnegie offering of foreign modern art, which have presented the radical until it is no longer so novel."

Daumier, Corot

For the first time in their history the Louvre and the National Gallery in Berlin are loaning part of their treasures to an American museum for a special exhibition—the exhibition with which the Museum of Modern Art, New York, opens its second year. The show is confined to the works of Corot and Daumier, brought together by loans from private and public collections in France, Germany, England, Canada and the United States.

The 45 oil paintings by Daumier that have been assembled will show him in a new and important aspect to those already familiar with his genius as a caricaturist and lithographer. Previous to this exhibition not more than four oil paintings by Daumier have ever been together in one show in New York. The Corots have been largely selected from the vigorously constructed landscapes of his early and middle periods and from his figure pieces so long neglected in favor of the more superficial charm of his blurred and misty landscapes.

Two works of Daumier and two by Corot are being loaned by the Louvre. The National Gallery in Berlin has sent an oil painting by Daumier, "Don Quixote and Sancho Panza in a Rocky Valley." After months of negotiations the Folkwang Museum in Germany agreed to lend what is called Daumier's greatest painting, the "Ecce Homo." The Metropolitan Museum is providing a portrait of Corot by Daumier, and Mrs. John D. Rockefeller, Jr., a portrait of Daumier by Corot.

Because of the official nature of these loans the list of the patrons of the exhibition includes statesmen and scholars from France, Germany and the United States. Among them are Aristide Briand, Pierre Marraud, Paul Claudel, Professor Adolf Grimme and Andrew W. Mellon.

Princeton Gets a Rubens

Prof. Frank Jewett Mather has purchased for the Museum of Princeton University an oil sketch by Rubens, "The Death of Adonis," direct from the historic Sackville collection at Knole Castle, England.

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"Reconciliation"

The 69th exhibition of the Royal Glasgow Institute of Fine Arts consisted of local contributions, a selection from this year's Royal Academy, a few contemporary pictures from France and three Raeburns. The show was successful in blending this combination of conservatives and moderns into a consistent whole. Instead of putting their neighbors into the background the superior works helped to bring out more modest merits. The principal wall of the first room proved this instance of support and reconciliation. The center group consisted of "L'Enlèvement d'Europe," by Dufrenoy, a landscape by Cézanne, a still life by Matisse and two heads by Marie Laurencin. To the left were portraits by Raeburn. The rest of the wall was hung with works of living Scottish and English artists and examples of Monet and Vuillard.

The art critic of the London *Times* writes: "Without seeing the wall one would have said that the feat of reconciling Raeburn with the French painters named was impossible. As it is, one work positively enhances the others. The differences of style and period are plain, but the permanent artistic values which underlie such differences are brought to the surface, and the whole wall is a striking demonstration of the truth that good artists of any period are much more in sympathy than verbal descriptions of their styles and methods would lead one to suppose. Somebody said, 'To name is to destroy,' and it is equally true that to specify is often to divide."

"Though it is prevailingly Scottish in flavor, the exhibition shows very well the influences and affinities that have distinguished the successive phases of the native school: the Barbizon and Hague painters in the older generation, the Impressionists in the survivors of the

Minneapolis Artists Hold Annual Exhibition



"A Perugian Trio," by Alexander Mosley.
First Prize for Prints.



"The Little French Girl," by Elmer Harmes.
First Prize in Oils.

A doctor, a business man and a broker are among the prize winners at the 16th annual exhibition of work by Minneapolis and St. Paul artists, now being held at the Minneapolis Institute of Arts. First prize in oils went to Elmer Esmond Harmes of the art department of the University of Minnesota for his "The Little French Girl"; second went to Glen Mitchell, head of the painting department of the Minneapolis School of Art, for "Reclining Nude." Louis W. Hill, son of the famous railroad magnate, James J. Hill, won third award in oils with "Carmel Mission."

Second award in prints was given to "Mississippi Dredge" by J. Lindley Hosford, St. Paul broker, and second in sculpture to Dr. E. E. Munns for his portrait of William H.

Eustis. Dr. Munns arises every morning at five o'clock and works in his studio before beginning his professional day. Other prizes:

Water color: first, Bessie E. Ford, "Under the Bridge"; second, Elmer E. Young, "Green Boat and Red House." Drawings: first, Ella M. Witter; second, Dorothy H. Mann. Prints: first, Alexander Mosley, "A Perugian Trio." Sculpture first, Nora Bymark Soderlund, "Self Portrait."

More than 500 works were submitted, of which 197 were accepted. The jury was composed of Walter Agard, president of the Madison Art Association; Meyric Rogers, director of the City Museum of St. Louis; Carl Mose, member of the faculty of the Minneapolis School of Art. Eleven prizes were offered by a group of Northwest art lovers.

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'Glasgow School'; and the Post-Impressionists in such artists as Mr. S. J. Peploe, Mr. F. C. B. Cadell, and Mr. E. A. Taylor.

"Speaking generally, the contributions from the Academy—such as 'Blue and Silver,' by Miss Emily Court; 'White Lilac,' by Mrs. Betty Fagan; 'The Lord Melchett,' by Sir John Lavery, R. A., and 'The Sea Maid's Music,' by Mr. R. Anning Bell, R. A.—look the better for their company and disposition. An exception is 'Miss H. M. White, LL. D.,' by Sir William Orpen, R. A., which suffers badly by comparison with Raeburn's 'Thos. Mure of Warriston.'"

Lively Shows for Minneapolis

The first exhibition of the Mabel Ulrich Book and Print Shop, Minneapolis, since its affiliation with the Dudensing Galleries, was devoted

to the works of Konrad Cramer. This is being followed by an exhibition of drawings by Peter Arno. Water colors and paintings by William Schulhoff, Peppino Mangravite and Stewart Davis are scheduled later in the season.

Stockbridge Sales, \$40,000

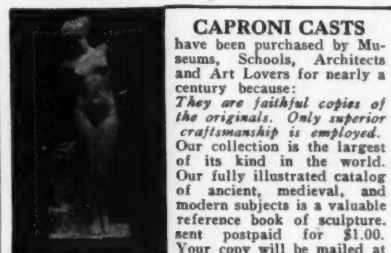
At the close of the 22nd annual Stockbridge exhibition on Oct. 5 it was found that the attendance had been 2,000 and that \$40,000 worth of art had been sold. The sales included: George Laurence Nelson's "Memories," Jean MacLane's "Sweet William," Katherine Merrill's "Charles-town-St. Michael's" and Ernest Watson's "October Day."

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Boston Museum Shows Bradbury Bequests



"Madonna and Child With St. John," by Sir Joshua Reynolds.

The Boston Museum has now placed on exhibition the rare collection of XVII and XVIII century tapestries, furniture, paintings and art objects, bequeathed to it by the late Mrs. Harriet J. Bradbury. This bequest is in addition to the \$5,000,000 fund which Mrs. Bradbury left to the museum for the purpose of constructing a new wing in memory of her brother, George Robert White, a former trustee, as announced last spring.

Among the paintings is an almost unknown "Madonna and Child with St. John" by Sir



"Portrait of Miss Hill," by John Singleton Copley.

Joshua Reynolds. The museum's news letter said of the painting: "The composition, modeling, construction and general air of tenderness show the influence of the Italian masters. The technique of Reynolds is clearly not imitative of that of Michelangelo, but the conceptions of that master are reflected in this Madonna."

The other painting reproduced herewith is John Singleton Copley's "Portrait of Miss Hill," done during his English period and showing something of the temperament of Reynolds as well as that of Gainsborough.

Sculpture Contest

The Rosenthal China Corporation of Germany and New York has announced an American competition for small sculptures, suitable for reproduction in Rosenthal China, to be held under the auspices of the Art Alliance of America. Prizes totaling \$3,500 are offered: first, \$1,500; second, \$750; third, \$500. In addition two popular prizes of \$500 and \$250 each will be given for the examples receiving the greatest number of votes during the exhibition at the Art Alliance, New York, and on the subsequent tour.

The competition originated with Dr. Philip Rosenthal, head of the corporation, who believes that co-operation between American sculptors and the highly-trained craftsmen of the Rosenthal factories in Germany would be productive of significant results. Dr. Rosenthal hopes that the entries will be typically American in conception and the terms of the contest require the jury to give such models special consideration. The jury: James Earle Fraser, Harriet W. Frishmuth, Richard F. Bach, Albert Heckman, Elizabeth Luther Cary, Dorothy Shaver and Mrs. John D. Rockefeller, Jr.

Address: Art Alliance of America, care The Rosenthal China Corporation, 149 Fifth Ave., New York City. Models will be received between January 14 and 20. No definite date has been set for the exhibition.

Confusion in Kent

In the 1st October number of *THE ART DIGEST* in the Great Calendar appeared the announcement that Rockwell Kent was holding during October an exhibition of wood cuts at the Milwaukee Art Institute. It is Norman Kent who is the artist.

ARTHUR U. NEWTON

(LATE OF 175 PICCADILLY)

OLD and MODERN MASTERS

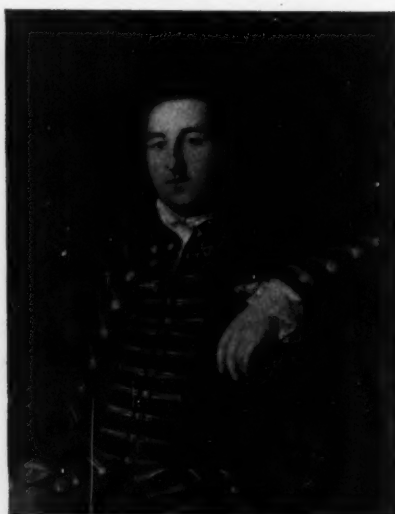
▲
THE POET
MILTON

by
WILLIAM
DOBSON



▲
THE POET
GRAY

by
FRANCIS
COTES



Announces His RETURN from EUROPE and the OPENING of HIS ENLARGED GALLERIES
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Page Sir Joseph!

Lack of space was given by Cass Gilbert, architect, and president of the National Academy of Design, in commenting on the decision of the Academy to exclude from its winter exhibition the works of non-members.

"New York needs a Burlington House," Mr. Gilbert said. "It has needed it for a long time. It is New York's very great misfortune that neither by municipal action nor by private generosity has there been any adequate provision made for annual and semi-annual exhibitions of the current works of American artists. The Salon is held in the Grand Palais in Paris. The exhibition of the Royal Academy of Arts is held in Burlington House in London. Washington, Chicago, Philadelphia, Pittsburgh, Minneapolis, Cleveland, St. Louis and other cities in the United States have galleries where such exhibitions can be held.

"New York needs an endowed building designed to fill this need. It should be a structure of beautiful aspect and noble proportions to express its purpose as the home of the fine arts. The galleries should be of sufficient extent to permit the hanging of all good pictures and the setting of all good sculpture that is offered. New York should take the lead in having the finest galleries in the world for the display of modern works of art—galleries that would attract the best exhibitions that could be assembled; where pictures by artists of our own country and our own times can be seen.

"I am an optimist, and I believe that the time is near when some one or several of the public spirited and wealthy citizens of New York will erect and endow a great art building under the auspices of the National Academy of Design. No man could have a more permanent, useful or more notable monument."

It has been suggested that Mr. Gilbert take the matter up with Sir Joseph Duveen, Bt., whose princely benefactions to English art have made him a nobleman. Sir Joseph might relish the idea of a "notable monument" in America, the land which has yielded millions on millions of profits to the Duveen firm.

Art Authority Dead

Armand H. Griffith, formerly an authority on ancient and modern art, died recently at Santa Barbara, Cal. He was director of the Detroit Museum of Art for 20 years. Mr. Griffith was a member of the Salmagundi Club, the Society of Western Artists, the Societe des Sauveteurs

Mrs. Harriman Opens A New York Gallery



"Cup of Coffee," by Matisse.



"Harlequin," by Picasso.

Cézanne, Renoir, Van Gogh, Gauguin, Matisse, Picasso, Derain—a truly formidable array of French modernists—introduced the new Marie Harriman Gallery to New York. Twenty-two examples by these painters, once ridiculed, but now in vogue with American collectors, comprise the opening exhibition, on view until Oct. 31. They were acquired both in Europe and in America by Mrs. William Averell Harriman, the founder. For many years Mrs. Harriman has been a collector of modern art. Asked her reason for opening a gallery, Mrs. Harriman said she wished to share the pleasure she experienced in forming her own collection and to aid in the distribution of fine paintings by modern American and European artists.

Elizabeth Luther Cary of the *Times*: "The paintings include a number by the men now entitled to be called the 'masters' of the newer schools, men already regarded by the young as extremely, perhaps ultra, conservative. They are now well known to the American public, and by long association have become more homogeneous in aspect than would have been thought possible seventeen years ago."

The New York critics devoted much space to the opening exhibition. The *Herald Tribune*: "The show contains some really extraordinary works by the Impressionists and their immediate followers. . . . Perhaps the most brilliant of the paintings are two Renoirs, 'Pierrot in White,' a portrait of the painter's young son, and the 'Lise,' a splendid early bust portrait of a woman, dated 1875. . . . In summary, the showing forms an excellent supplement to the group displayed last season at the Museum of Modern Art."

du Dernier Adieu, by which he had been decorated, and an honorary member of the Photographic Society of America.

Living in Santa Barbara for 16 years, to care for an invalid sister, it was not until he became critically ill a few months ago that his neighbors learned his identity and history.

The gallery purposes to exhibit contemporary art exclusively, the exhibitions to be illustrative of the different countries. Eight shows are scheduled for this season. In accordance with the founder's policy of sponsoring American as well as foreign artists, the opening exhibition will be followed by a one-man show of Walt Kuhn, famous for his harlequins and burlesque show types, Oct. 29 to Nov. 28. Mr. Kuhn's group will include approximately 20 pictures, 17 of which have never been previously shown. Some of them date as far back as 1926.

Art Gifts to Yale

Yale graduates who live in New York City have given the Yale Gallery of Fine Arts several important gifts, according to the university's announcement. The gifts, which have been put on exhibition, came from Francis P. Garvan; Robert W. De Forest, president of the Metropolitan Museum; Stephen Clark and Samuel R. Betts.

To the university's collection of modern art Mr. Clark has added canvases and drawings by Eugene Speicher, George Luks, Arthur B. Davies, Robert Henri and others.

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New York Season

Jacques Seligmann & Co. formally opened the modern section of their galleries with an exhibition of paintings by a triumvirate of the modern French school—Pierre Bonnard, Edouard Vuillard and K. X. Roussel. While the first two are now well known in America, this show affords New York the first opportunity to view a representative group of Roussel's canvases. César M. de Hauke, who is in charge of the modern painting department, assembled the collection, which was for the most part borrowed from European owners. One large landscape by Vuillard came from the Luxembourg.

The critic of the *Sun* found that Bonnard in particular "makes an alluring appeal": "Whatever his theme he presents it primarily as a subtle interplay of color through which forms resolve themselves more or less vaguely, but with no hint of flabbiness or weakness. In a word, he presents the raw material of reality transmuted by temperament into exquisite art."

"Vuillard, by comparison, leans more heavily on the actual. There are tales of his spending eighteen months on a portrait and demanding two hundred sittings. But for all that his work is far from any hint of literalness."

"Roussel, though long an associate of his companions in the Seligmann Gallery show, is of another order. He is a painter of decorations and the eleven canvases of his displayed here are chiefly the originals of various murals installed in Paris homes."

On the other hand, the *Herald Tribune* liked Vuillard: "It is Vuillard who carries off the honors. Discount his single foible, his disposition to crowd in every detail, and you have an exceptionally ingratiating Frenchman, who stands, as it were, midway between the old Salon and the more modern regime which was ushered in by the Impressionists."

The Jacques Seligmann Galleries will hold from Oct. 20 to Nov. 8 an exhibition of drawings, pastels and paintings by Edgar Degas, several of them lent from important American collections.

• • •

Frank K. M. Rehn celebrated the opening of his new and spacious galleries at 683 Fifth Avenue with a large group exhibition of 30 paintings by contemporary American artists. All the Rehn "regulars"—John Carroll, Eugene Speicher, Edward Hopper, Charles Burchfield, Ross Moffett, James Chapin, Henry McFee, George Luks, Leon Kroll, Andrew Dasburg,

Bernard Karfiol, Allen Tucker, George Biddle, etc.—are represented with new canvases. The show continues until Oct. 25.

The *Sun*: "Any one who fancies that the native scene is being neglected by American artists should visit the exhibition and be reassured. The display fairly reeks of the soil, in subject at least, and in the main is marked by a clean-cut assertiveness that seems to belong. Particularly is this true of the landscapes."

The *Times*: "In several instances the painters seem really to have outdone themselves. Certainly 'Two Figures' is one of the finest things John Carroll has done. . . . Edward Hopper's 'Church, South Truro' continues this artist's fascinating experimentation with color. James Chapin plays Flaubert to the inexhaustible Marvins. Reginald Marsh's 'Merry-go-round' is a flaming piece of decoration and as jolly as the Matulka."

• • •

Fewer American painters went abroad this year for their summer vacation period, preferring to record the American scene. Even the globe trotting "Pop" Hart, who in the past 20 years has wandered from Tahiti to Iceland, elected to stay at home and found that "America is a pretty swell place to paint." An illustration of this tendency to "Paint America First" is the exhibition of "Summer Landscapes" at the Downtown Gallery until Oct. 25. Brook, Coleman, Fiene, Ganso, Halpert, Goldthwaite, Hart, Karfiol, Kuhn, Pollett, Walkowitz, Weber and the two Zorachs are among the artists represented.

Herald Tribune: "Regardless of whether landscape is the especial forte of the artist in any case, there is scarcely a one who does not seem to be at his best in this field. The exhibition is fresh and original and much the most interesting attraction of the moment. One thing the show enforces at the outset is the idea that painting landscape is an exhilarating pursuit, beneficial to the development of a real sense of color."

• • •

The Arden Galleries opened the season with an exhibition of contemporary water colors by American and European artists, to continue until Nov. 8. Arranged by Marie Sterner, the group includes the work of 21 painters whom she has recently or in years past introduced in America. Running concurrently with it is an exhibition of pencil drawings by C. Bachelor Nisbet.

Among the Americans are "Pop" Hart, with recent paintings of Africa, Randall Davey, Bernard Gusso and Guy Péné Du Bois. The foreign group includes Dufresne, Pascin, Rohland, Simkovitch, Linott, and three new discoveries of Mrs. Sterner, Edy Legrand, Serge Ferat, Verge Sarraat. Although new to New York, Legrand and Sarraat are well known in France and Germany.

• • •

Arthur Hawkins, Jr., exhibited a group of 38 dry-point caricatures of contemporary American literati at the G. R. D. Studio. The *Post*: "You may be more reconciled to being illiterate, if you happen to be, when you see what the artist does to the literati of this group. For Mr. Hawkins possesses an uncanny gift of lifting an eyebrow here and sharpening a profile there and emphasizing little eccentricities of physiognomy that make very amusing results. It is good caricature, attained with the slightest means and with an ability to create a character rather than a mere exaggeration of some salient feature."

• • •

Until Oct. 25, the Keppel Gallery is holding an exhibition of wood cuts by old masters, ranging from the early wood engravings for book illustrations by unidentified men down to

MEMBERS' PRIZE EXHIBITION OPENING NOV. 7

represented by an important canvas or piece of sculpture.

GRAND CENTRAL ART GALLERIES
FIFTEEN VANDERBILT AVE. NEW YORK CITY

One of the largest and most important exhibitions of contemporary American Art to be held in the United States this season. Several thousand dollars in cash prizes to be awarded and each member of the Galleries will be



On the Terrace, Night

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the great names of Dürer and Cranach. The *Herald Tribune* considered Dürer the special hero of the show, "being represented by many of his scriptural subjects, superb in conception and execution."

The *Post*: "As you enter, four of the great Dürer prints face you, including the superb one of 'The Archangel Michael Overcoming the Dragon.' If you are able to tear yourself away from this awesome galaxy, there are many treats in store for you—the primitive wood cuts colored by hand of the 'Schatzbehalter,' the elegance of the Cranach prints, the brilliant almost harsh vigor of Hans Baldung Grün's bold conceptions and many other allurements."

At Knoedler's two famous Americans are represented—Whistler and Sargent—the former by lithographs, the latter by water colors, landscapes and studies of architecture. The *Post*: "Whistler's lithographs seem less known, or, at least less popular, than his etchings, yet the qualities of the artist in one medium are quite as discernible as in the other. By some authorities his lithographs have been considered superior to his etched work."

"The figure drawings are an especial delight. With the most tenuous of gossamer webs of design, he renders a sensitive yet beautifully modeled figure or enmeshes the very spirit of place in the brilliant drawing of an old house or a curious byway."

Five Americans have a room to themselves at the opening exhibition of the Macbeth Gallery. The *Herald Tribune* catalogues them: "Ivan Olinsky, painter of vivid portraits; Stanley Woodward, who is responsible for some clever marines; Robert Brackman, very sincere and straightforward in his handling of form; H. Dudley Murphy, whose flower pieces are capital in color and pattern, and Charles H. Davis, the landscape painter."

Penthouse Galleries Open

New York's newest, the Penthouse Galleries (S. P. R.), under the direction of Mrs. Adelaide Atwater, opened on Oct. 16 with an exhibition of paintings and sculpture by the New York Society of Women Artists. Also on view is some of Carl Sprinchorn's early work.

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Art Germ Got Him After 15-Year Lapse



"The Palace by the Sea," by H. Clinton Beagary.

H. Clinton Beagary, great-grandson of that famous old sea rover of the middle XIX century, Captain John Cook, is having his first one-man show in New York—at the Hackett Galleries until Nov. 1. Mr. Beagary is newly known in Philadelphia, where his work has been exhibited at the Society of Applied Arts, the McClees Galleries and the Edward Side Galleries. THE ART DIGEST reproduces a representative painting, "The Palace by the Sea."

Mr. Beagary's autobiography gives some lively side-lights on his early struggles: "As a child I drew things. At 16 I persuaded my family to allow me to go to the Pennsylvania Academy of Fine Arts, to learn to draw them

better. But my adolescence was romantic and my finances were virtually those of a follower of good Saint Jerome. Also, having no particular convictions in any direction, what courage I might have possessed was rendered highly inoperative. As a natural consequence my stay in those hallowed halls of learning was neither a very long nor a very productive one.

"Sternly Fate impressed upon me the fact that if I wanted jam on my bread—if, indeed, I was even to have any bread at all—I must go to work. I did. And for 15 years I never once squeezed a tube of paint. But the germ persisted—so one day I bought a new outfit, stole a little time from the Grave Affairs of Life, and started all over again."

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NOVEMBER 13, 14 AND 15 EXHIBITION FROM NOVEMBER 8

Illustrated Catalogue on Request

Carnegie

(Continued from page 6)

father, learning the rudiments of the craft with astounding rapidity. At the age of fourteen he won a prize at the Barcelona Salon. In 1901 he went to Paris, and with the exception of some occasional trips to Spain and other countries, he has painted and resided there ever since. In his first years in Paris he was influenced not only by the paintings of Renoir, Toulouse-Lautrec, and particularly Cézanne, but was profoundly affected by the intellectual life as exemplified in the symbolic poetry of Rimbaud, Verlaine, and Mallarmé. About 1907 Picasso and Braque developed the form of art that became known as Cubism. His abstract painting continued until 1917, when he seemed to have exhausted all its possibilities. He then reverted to classicism, but always striving to evade mere naturalistic concept in his painting.

Alexander Brook was born in New York in 1898. He studied art first at home and later under Kenneth Hayes Miller at the Art Students' League. He was awarded the Logan medal and prize in the 47th annual at the Art Institute of Chicago. Mr. Brook believes that the artist in America today is fortunate in that it is not imperative for him to go abroad either to study art or to see good pictures. He holds that American artists should become interested in their own surroundings and in their own particular brand of civilization. His work is representative of the newer American quality in art, which admits a debt to French influences but at the same time establishes itself as a personal and native statement.

Charles Dufresne was born at Millemont, France, in 1876. He pays little attention to construction and balance. Vivacity and bright colors predominate in his work.

Henry Lee McFee was born in St. Louis in 1886. At the age of 21, working as a surveyor, he came into possession of enough money to enable him to take up art. He studied at the Stevenson Art School in Pittsburgh in 1909 and later at the Art Students' League, New York, under Birge Harrison. He has been influenced to a certain extent by Cézanne, but has never lost his own personality, and has painted calmly and persistently until he has become an outstanding figure in American art.

Maurice Sterne was born at Libau, Russia, in

Clivette

(Continued from page 9)

His portraits are "penetrating pictures of a soul."

Rodin, Walt Whitman, Oscar Wilde, Matherlink and his latest "Portrait of Mr. Nassauer," besides his different self portraits, are the only portraits painted from life. Most people are afraid to have penetrating pictures of their souls and he is not popular.

I never stated before that "Clivette is the greatest artist the world ever produced!" I only proclaimed him the greatest painter America ever produced and by far the greatest, most interesting personality of this country.

I also claim that any person, layman or artist, who will look at Clivettes frequently, will give his eyes an exercise that thereafter every other painting, no matter how great, beautiful, important or interesting, no matter who the master who painted it, will seem to be to his eyes without animation, without life, without action.

I venture to state that as you stand there before Rembrandt's composition of the surgeon, holding the scissors to cut the body, you will say: "For Goodness' sake, cut, you make me nervous holding those scissors!"

Such will every picture in the history of Art appear to you, lifeless, motionless, painted. After you have experienced Clivette's works, which, in spite of the ever-mentioned "flair for paint" will make you forget the paint, you will

1887. He came to this country when very young and studied at the National Academy of Design and other schools in New York. He went to Paris in 1904 on a fellowship from the National Academy of Design and was profoundly influenced by modern French artists. He has traveled and painted extensively in Europe and India. His canvases strike a modern and very individualistic note. Aside from his painting, Mr. Sterne has become famous as a sculptor, his most notable work being the New England Pioneer Monument at Worcester.

Giuseppe Montanari was born at Osimo, Italy, in 1892. He studied at the Breda Acade-

see "animal force, metaphysical, spiritual masterpieces, marvelous in their beauty of color, in the arrangement of planes in their light within water. Magical achievements!" So George S. Hellman wrote.

"Intense as never developed in the history of Art, creating a philosophy that you cannot criticize and an art too."—Claude Buck.

"There are pictures painted with the speed, strength and vigor of a knockout blow to the chin. It is impossible to concentrate under the overwhelming fireworks of so much painted motion."—Aaron Marc Stein in New York *Evening Post*.

Without the co-operation of any co-American, critic or connoisseur, or patron, I have been trying to point out to the American people what they possess in Clivette. This coming winter a collection of his paintings will travel all over Europe, and again the miserable fact will be demonstrated that to be recognized as an important artist, Americans need an European approval.

Your magazine, raising the issue: "Is Clivette the greatest artist the world ever produced?" I—no matter who I am—say:

"He is!"

And if anybody comes forward to be the champion of any other master, classic, old or modern, let him name him, and I will prove why Clivette is superior to him in his versatility, technic, achievements, as the only master who ever could paint motion, modern speed, action, life and soul. He is the painter of the Spirit of the Century, a creator of color in speed.

—GUSTAVE NASSAUER.

my in Milan, and from 1915 to 1919 served in the Italian army.

Niles Spencer was born in Pawtucket, R. I., in 1893. He was a pupil of the Rhode Island School of Design and studied later in New York and Paris. He believes in the importance of making the subjects of his pictures exist. A sensitive simplicity is the keynote of his art.

For the fifth time in succession John Kane, Pittsburgh house painter, was admitted to the International by the American jury. His picture this year is "Across the Strip," and in it this Scotch-born Rousseau depicts his own environment, for he lives in that proletarian quarter of Pittsburgh known as "the Strip." Kane's recognition year after year is both a puzzle and an affront to the local artists, says a dispatch to the New York *Times*. The painter (house and canvas) said this time:

"For myself the Carnegie exhibition was of little matter. My wife wanted that the children should be proud of me. So I am content."

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\$814,130 in Art

The Pennsylvania Museum of Art spent \$814,130 for new acquisitions during 1930, according to the annual report of Fiske Kimball, director. Of this sum only about \$23,000 came from the income of invested funds, the remainder being provided by living benefactors. The number of acquisitions totalled 11,311 as against 6,702 for the preceding fiscal year. Attendance showed a gain of almost 300,000, jumping from 1,086,000 to 1,366,972.

The museum option on the Edmond Foulc collection of Gothic and Renaissance art, valued at more than \$1,000,000, has been extended until Jan. 1. To date all but \$450,000 of the purchase price has been obtained from more than 350 donors. More than half of this sum has been subscribed for the purchase of specific objects in the collection, chiefly as memorials. The campaign for a popular subscription of \$100,000 initiated last spring went "over the top" by more than \$23,000. This evidence of popular support made it possible to extend the option.

Mr. J. Stoddell Stokes, vice president, said: "It cannot be emphasized too strongly or too often that, aside from enriching our Gothic section to be opened in the South Wing of the museum, the acquisition of the Foulc collection would place our museum in advance of any other museum in America in the exposition of objects of the French Renaissance and on a par with the great French museums. There is

Breughel's "Wedding Dance" Goes to Detroit



"The Wedding Dance," by Pieter Breughel

This is Pieter Breughel's "The Wedding Dance," which Dr. W. R. Valentiner discovered in Europe this summer and bought for the Detroit Institute of Arts, as told in the August number of THE ART DIGEST. Only about 35 authentic works by the great XVI century Flemish painter of peasants are known. Of the few in America only the "Summer Day" in the Metropolitan Museum is said to be comparable in mastery to Detroit's new possession. A copy of it was purchased in 1929 for the Antwerp Museum.

"The Wedding Dance" is painted in oil on an oak panel, the pigment being laid on so thinly that the rough under-sketch is visible in places. It was done at the height of Breughel's power, showing his remarkably vivid draughtsmanship, especially in the inimitable faces of the dancing peasants. Upon a warm brown general tone Breughel built up a combination of three characteristic notes, black, white and vermilion, combining the beautiful flat pattern of the mediaeval manner with the depth and reality of Renaissance painting.

not an object in the collection but what is worthy of a place in the principal galleries of the museum's display collections. Many of the objects are just what we need to fill out certain

parts of our collections where at present the museum is the weakest, and this is doubtless our last opportunity to strengthen our collections in those respects."

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Broun Tells How

Just how an artist can get away with things was revealed in the first exhibition of Heywood Broun, columnist, artist and Socialist candidate for Congress, at the Weyhe Gallery. This was modestly disclosed by Heywood Broun himself, according to the *Herald Tribune*.

"I had to specialize in mountains and water," he said, "because I can't draw much of anything else. You have to know how to draw pretty well to do much with buildings and people. . . . I wanted to do a ship but I didn't know how to draw a hull, so I had to put her in rough water, with the waves splashing high like that so that nothing need be shown of the hull."

"These are not canvases to set the world on fire," wrote Edward Alden Jewell in the *New York Times*, "nor could they quite take the place of that more harmless red fire that used to figure so prominently in the torchlight parades of politicians. On the other hand, one is inclined to look upon these canvases by Broun as honest and unforced 'primitives'."

The *Herald Tribune*: "Broun exhibits a talent equal to, or perhaps superior to, the average student fresh from the League. Few moderns pretend today to have any great knowledge so that Mr. Broun's weakness in this respect is nothing new. We like, among the best of them, the impressions of the metropolitan horizon, which seems to have been set down with the fullest amount of inspiration. We liked their grasp of mood, especially the rather weird mood of night. His hills and mountains, some of them quite sensitive in color, further attempt to evoke the idea of thing rather than the thing itself."

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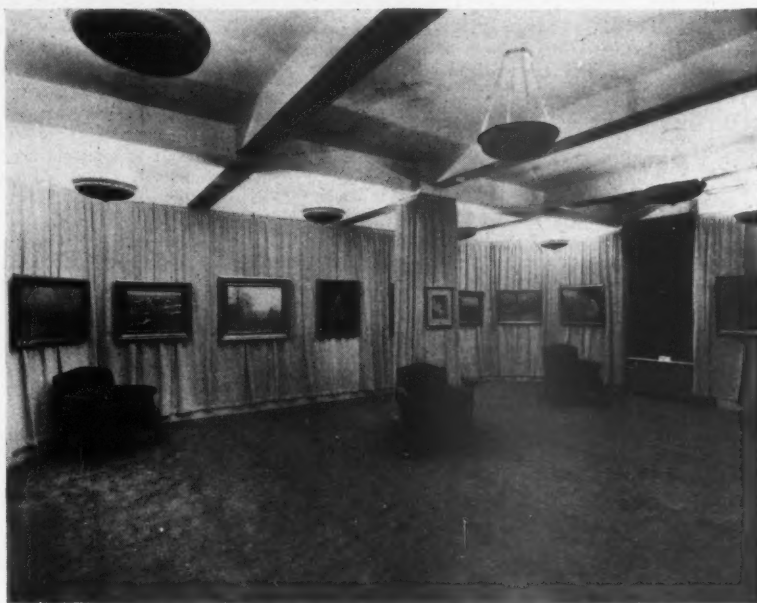
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The Old Box-Like Formal Gallery Is Going!



Main Room of the Pascal M. Gatterdam Gallery, New York.

This is an era of improvement in the physical make-up of art galleries. The old box-shaped stiff and formal exhibition room is disappearing. In its last issue *THE ART DIGEST* presented reproductions of two types of modern galleries, one in Chicago, the other in Detroit. Herewith it gives a glimpse of the main exhibition room of the new Pascal M. Gatterdam Gallery in New York, which, without any trend toward modernism, achieves a "homey" effect that is very pleasing. Mr. Gatterdam,

who specializes in such standard American pictures as the works of Inness, Blakelock, Murphy, Twachtman, Hassam, Chase, Crane, Bicknell and Ritschel, has never featured one-man shows, but the new gallery is too much of a temptation, and the present season will likely see him enter this field with some notable shows.

The Corcoran Biennial

Entry cards of the twelfth biennial exhibition of contemporary American oil paintings are due at the Corcoran Gallery of Art by October 27. Exhibits are due at W. S. Budworth & Son, 424 West 52nd street, New York, by Nov. 4 or at the Corcoran Gallery by Nov. 10.

From the eleven previous exhibitions 296 paintings, representing about \$500,000, have been sold. The exhibition is confined to paintings by living American artists.

Mrs. Dale Lends Famous Manet

Manet's "The Old Musician" has been loaned to the Metropolitan Museum by Mr. and Mrs. Chester Dale. This picture constituted the central feature of the exhibition of painting belonging to the Chester Dale collection in Paris early last Summer.

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Alex. Harrison

Alexander Harrison died at his home in Paris at the age of 77. Mr. Harrison had lived in France for the last 50 years and was a close friend of Whistler, Sargent, Gerome and other famous painters. His tall and dignified figure had been a familiar sight in Montparnasse for many years. One of his last acts was to write on the back of a portrait of himself, asking that it be sent to the Pennsylvania Academy of Fine Arts, where he had been given so much encouragement in his youth. His nearest relation is Mrs. Robert Spencer of New Hope, Pa.

The death of this grand old American gentleman marks the end of the two famous Harrison brothers, Alexander and Birge.

Dr. Stillwell Dead

Dr. John E. Stillwell, aged 77, New York art collector, is dead. His collection, consisting of old masters, Renaissance sculptures, textiles and objects of art, was dispersed at auction in 1927 for about \$400,000. He had previously offered it to museums, especially in Los Angeles, for the sum of \$1,000,000. The auction was not supported by American art dealers. Dr. Stillwell had purchased the 700 pieces comprising his collection mainly in Europe and Asia, relying on his own connoisseurship.

At the auction a painting of "The Mystic Marriage of St. Catherine," which Dr. Stillwell contended was a Raphael, brought \$21,000.

Americans Didn't Buy

The second part of the Dr. Albert Figdor collection, dispersed at auction in Berlin, brought a little more than \$1,000,000. Three-quarters of the purchasers, according to the *New York Sun*, were Europeans, "with their acquisitions destined to remain on that side of the Atlantic." This was despite the fact that literally pages of editorial publicity were used in connection with advertising in an American art publication (14 reproductions and 6 large pages of editorial matter).

The sale consisted of paintings, sculptures, bronzes and objects of art. The highest price was \$92,000 for Hieronymus Bosch's "Lost Son." A portrait of a man by Dürer brought \$38,000.

Two Parisians

An exhibition of paintings by Giorgio De Chirico is being held at the Demotte Galleries, New York, until November 6. Especially interesting is the comparison of his earlier works, truly academic, with his later pictures which are in the style of the sceneries he did for the Russian ballets.

From Nov. 10 to Dec. 6 the Demotte Galleries will feature an exhibition of the works of Marc Chagall, revealing his most recent style. The reputation of this artist has greatly increased in Paris and Europe within the last year.

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Trailing Fakers

An international congress to study the scientific identification and conservation of works of art convened on Oct. 13 at Rome, and was attended by about 200 delegates from 18 countries. On the first day James J. Rorimer of the Metropolitan Museum of Art, New York, told how ultra-violet and Roentgen rays were used to detect fraud in sculpture, since old marble, long exposed to the air, gives a much deeper fluorescence than new marble. He told how the method had been applied to the Dossena fakes.

Prof. Elbner of Munich explained microscopic chemistry as applied to painting, and told how it could be used to distinguish the pigments of certain periods from others, and the colors used by one artist from another.

On the second day Prof. A. P. Laurie of Edinburgh read a paper on microphotography, which he said was quite sufficient to determine the authorship of a painting beyond a doubt, because each artist through life had his own individual touch which photographs enormously enlarged never failed to reveal.

Prof. Paul Ganz of Basle told how the X-ray is used to detect the under-painting when a work has been largely retouched or another picture has been superimposed. Dr. Hans Posse of Dresden also read a paper on the X-ray.

Prof. Koegel of Karlsruhe took up the problem of artists making their paintings fake-proof by placing upon them identification marks. Impressions made in the pigment, even finger prints, could be used by fakers by means of dies. Some of the methods he advocated were spectacular, including one whereby a section of a steel cable should be imbedded in the paint and the corresponding piece deposited in a central place of record, for microscopic and chemical comparison,—a means rather far fetched for artists with greatness still unrecognized.

A Visitor

Another European artist has come to this country to paint "the real American type." He is Sascha Lautman, of Poland, who has gained eminence abroad for his portraits. His theories, says the *New York Evening Post*, stand "at the opposite pole from Henri Matisse." He hopes to obtain several commissions painting "the strong men of industry" and "the American society woman."

There was little originality in this statement which Mr. Lautman gave to the press: "Of course, the American woman of culture is more beautiful than the European—there is no doubt of that. It is the duty of the serious artist to paint what beauty there is in the twentieth century, and I think it can be found in this country."

Every visiting portraitist says that.

And again: "America seems to be taking over European culture just as the Romans took over the culture of Greece. The future seat of art will surely be here. America has money, people, and the desire for culture, which Europe no longer has."

Mr. Lautman might have added: "And an amazing appetite for flattery."

Ringling Buys a Rubens

A painting called "Pausias and Glycera," painted by Rubens in 1613, has been purchased by John Ringling from the Arthur U. Newton Gallery. The painting will become a part of the collection being assembled by Mr. Ringling in the John and Mabel Ringling Museum at Sarasota, Fla.

The Rubens was purchased by Mr. Newton from the collection of the Duke of Westminster. During the last century it was exhibited occasionally at the British Institution and Burlington House.

A \$500,000 Titian

Walter L. Ehrich, of the Ehrich Galleries, New York, on his return from Europe brought back a collection of 75 pictures valued at more than \$1,000,000, the most important one of which is a painting by Titian called "Madonna and Child with St. Anne." It was purchased from a Polish family and its value is estimated to be \$500,000.

"The color is even more brilliant than most of Titian's," said Mr. Ehrich, "and I think that it is the first Titian of this type ever brought to this country. European authorities have studied the painting and the Italian critics have made efforts to keep the picture for Italy."

Another outstanding painting is the "Portrait of a Girl" by Jan Vermeer. There is also a self portrait of Sir Thomas Lawrence and a Murillo called "Charity," from the Lord Northbrook collection. Other pictures include two Van Dykes, a Romney, and portraits by Reynolds and Gainsborough. In addition, he obtained about 30 conversation pictures of the XVII and XVIII centuries, which are now on exhibition at the Ehrich Galleries, as told elsewhere in *THE ART DIGEST*.

Edgar Worch Returns

Edgar Worch, Berlin connoisseur and an authority on oriental art, has returned to America after an absence of more than 12 years. He is now in New York preparing for an exhibition at the Fifty-sixth Street Galleries of a collection of Chinese sculpture and ceramics dating back 3,000 years, formed by his brother-in-law, the late Dr. George Truebner, son of a famous German painter. Included are important monumental sculpture, stone gates from ancient Chinese temples and other renowned Chinese pieces.

Mr. Worch considers the United States the best market for Chinese antiquities. "I think that the people of this country," he said, "appreciate Chinese art better than any other, and the collections in American museums are by far the finest in the world. American museum officials are keenly interested in Chinese antiquities and are among the most celebrated authorities."

Carroll and Sally Bill

Scenes, ranging all the way from the serenity of a New England farm house to a market day in a Mexican village or a white walled patio in Spain, furnish themes for Carroll Bill's water colors now on view at the East-West Galleries, San Francisco. Supplementing Mr. Bill's work is a showing of miniatures on ivory by his wife, Sally Cross Bill. The *Santa Barbara Daily News* (the two just closed an exhibition there) said of their art:

"Mrs. Bill's miniatures are not portraiture. She has composed bits of landscape and figure in the proper values for 'painting in the light.' These are rich in color and graceful in line. . . . The water colors are crisp and striking."

Water Colors at Morton's

The Morton Galleries, New York, which specialize in the work of young American artists, have opened the season with a group exhibition of recent water colors, to continue until Oct. 30. Among the artists featured are: Andrus, Avery, Carlson, Fitsch, Fillmore, Holzhauer, Marsh, Rosenthal, Tarrasco, Weinik, Wheelock.

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In the Realm of Decoration and the Antique

Maryland Bowl

A large silver bowl, believed to be the earliest example of silver made in Maryland, is now on exhibition at the Baltimore Museum of Art. It was presented to Dr. George Steuart of Anne Arundel county, when his horse Dugannon defeated one owned by Charles Carroll of Carrollton in 1795. Mrs. Charles H. Hartshorne and her sister, Mrs. John Montell, descendants of Dr. Steuart, are owners of the bowl.

John Inch, an XVIII century Annapolis silversmith and innkeeper, made the bowl. It is the only example of his work that is known.

Baumgarten Art Sold

The two-day auction at the American Art Association Galleries of the William Baumgarten & Co., collection of XVIII century tapestries and furniture on Oct. 10 and 11, realized a total of \$78,775. The highest price was \$8,400 paid by Di Salvo Brothers for a Beauvais tapestry, "The Temple of Love," after Arnault. Seidlitz & Van Baarn paid \$3,400 for a Gobelin tapestry depicting "The Royal Fleet of France at Anchor."

Queen Mary and Antiques

For the sake of charity, Queen Mary of England has built up a profitable antique business. Her Majesty has been buying old furniture, pewter and China to sell for a profit. She deals with only three firms—one in Norfolk, one in Yorkshire and one at Windsor.

Her majesty's idea of a reasonable profit is 50 per cent, 25 per cent for her charities account at the bank and 25 per cent for the dealer.

"A Long Time to Wait"

Furniture and silverware made before the Revolution by local craftsmen was featured at an exhibition of antiques held in New Brunswick, N. J., as part of the city's 250th anniversary celebration, Oct. 13-16. A descendant of one of these pre-Revolutionary cabinet makers was heard to remark while standing before one of his ancestor's pieces: "It's a long time to wait for appreciation."

Maybe There's a Difference

Today we pay fabulous prices for great relics. When we die, do you think future generations will crowd into the salesrooms to buy our tinned meat cans and empty beer bottles?—I. S. Holbourn.

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MONTE CARLO

Coffer of 1689 in Auction of Antiques



Charles II Marquetry Decorated Oak Coffer. Dated 1689.

A feature of the important collection of rugs, fabrics, antique and decorative furniture, silver, Sheffield plate and art objects which will be dispersed at auction at the American Art Galleries on the afternoons of Oct. 21, 22, 23, 24 and 25, is this Charles II marquetry decorated oak coffer. The piece has the three square panels of the front richly decorated with groups of formal foliage and birds, and the date 1689. The frieze is carved in arabesque design.

Another outstanding item is a series of three XVII century Aubusson tapestries illustrating the story of Alexander, "Alexander's Triumphant Entry Into Babylon," "Battle on Land" and "Battle at Sea." The first shows the conqueror riding in a magnificent chariot, surrounded by richly attired mounted soldiery, slaves, musicians and spectators. The "Battle on Land" is a scene of fierce combat with Alexander on a war-horse in the midst of mounted and dismounted Greeks and Persians. The sea battle depicts Alexander in the midst of combat waged partly on shore and partly from boats. It is believed that these tapestries are from a set,

One Theft, 18 Arrests

Several pieces of mosaic, including two copper bracelets and a gold powder horn, have been stolen from the hall of the Lateran Palace Museum in Rome. They are valued at \$50. To date 18 persons have been arrested by the Rome police. Figuratively speaking, if a De Vinci had been stolen—all Rome might have been arrested.

THE ART DIGEST will gladly assist readers in locating any desired antique object, or piece of decoration.



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A schedule of American Art Association sales for November follows:

Oct. 31-Nov. 1—M. D. Benzaria collection of antique Spanish furniture, Persian and Spanish works of art. Nov. 5-6—Mrs. Rosette Register collection of provincial French furniture. Nov. 7-8—Combination collection of English, French, American, Italian and Gothic furniture, tapestries and decorations. Nov. 13-14-15—Mrs. J. K. L. Ross collection of XVIIIth century English furniture. Louis XV and XVI French furniture and tapestries, Georgian silver and old English China. Nov. 20-21-22—V. & L. Benguiat collection of Italian furniture, ancient rugs and tapestries. Nov. 28—Mrs. Ambrose Monell collection of paintings, Gothic stained glass and Gothic furniture. Nov. 29—Edward Perry Warren collection of XVIII century furniture (owned by C. J. Murray West).

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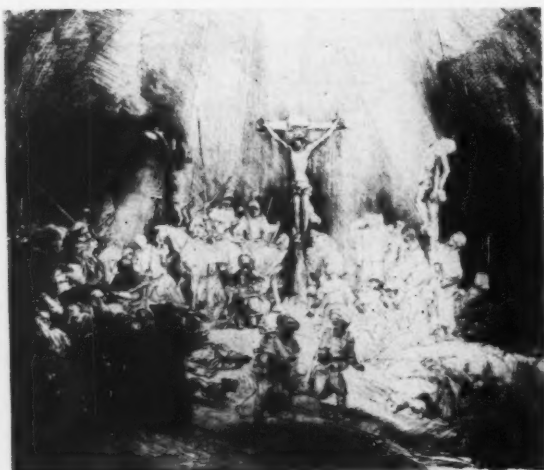
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Great Rosenwald Collection of Rembrandt Etchings Is Shown



"Christ Crucified Between Two Thieves." Etching by Rembrandt. Courtesy of Mr. Lessing J. Rosenwald.



"Landscape With the Three Trees." Etching by Rembrandt. Courtesy of Mr. Lessing J. Rosenwald.

Lessing J. Rosenwald's great collection of Rembrandt etchings, which is declared by critics to be one of the finest and most complete assemblages of the master's plates in the world, is on exhibition during the month of October in the galleries of the Art Alliance, in Philadelphia. Not only is it of supreme interest to art lovers because it presents the etched work of the great Dutchman in such completeness and superb quality, but it is an example of what a collector can do when he employs persistently the "trading up" method with his treasures, whereby a superior example of the same subject is always bought when it turns up, and the inferior one which it displaces either sold or merely kept for comparison.

A large fortune is represented in this collection, one print alone having been appraised for \$50,000.

Mr. Rosenwald will give an informal talk at the Art Alliance in which he will describe his joyous pursuit of Rembrandt prints, and tell why he collects prints and why he loves Rembrandt. One of the chief aims of his quest, he says, has been to obtain brilliant impressions, and in many cases he has been unusually fortunate. Often he has been obliged to "trade up" several times as better impressions of the same print were offered. He has found this one of the most fascinating phases of print collecting, for it affords an opportunity of improving skill and knowledge.

"This 'trading up,'" he said, "sustains the collector's interest, as he is constantly attempting to improve upon what he already has, and it is never quite finished even if he should be lucky enough to have an impression from every plate that an artist has made." In the opinion

of Mr. Rosenwald some of the finer impressions in his collection are "Christ Healing the Sick" (or, as it is more popularly known, "The Hundred Guilder Print"), the wonderful portraits of Jan Lutma and the Great Coppenol, "The Three Crosses," and the landscape, "The Three Cottages."

Mr. Rosenwald declares that he has had much enjoyment from collecting different states of the same plate, as it affords him, as well as the student, an opportunity of seeing Rembrandt at work in developing a plate until he was satisfied with the result. "We can see work which the master considered satisfactory," he said, "and how he re-worked the plate until his objective was attained. Some examples are 'Jan Asselyn' and 'Jacob's Ladder.'"

Two of Mr. Rosenwald's masterpieces are herewith reproduced. Sir C. J. Holmes in his book wrote of the "Landscape With the Three Trees" that "the plate approaches painting in its completeness," and he asserted that "Christ Crucified Between Two Thieves" is, with the "Christ Presented to the People," Rembrandt's "most monumental achievement in etching."

California Print Annual

The galleries of Vickery, Atkins & Torrey, San Francisco, were the scene this year of the 17th annual exhibition of the California Society of Etchers. The show included etchings, prints, lithographs, drypoints and wood block prints. A jury composed of non-members awarded the following prizes: First, Esther Burton, "Top of the Tent"; second, Smith O'Brien, "Mission San Juan Bautista"; open prize, A. S. MacLeod, "Pig and Poi."

After the exhibition the prints were started

on a tour that will include many cities of the West and extend even to Honolulu.

A Graphic Arts Display

A combined exhibition of the 50 books, 50 prints and 50 pieces of commercial printing, arranged and selected by the American Institute of Graphic Arts, is being held at the Ayer Galleries, Philadelphia, until October 23. The books are coming to Philadelphia from a showing at Northwestern University and the prints were recently shown at the School of Architecture of Harvard University.

Brangwyn Show for Chicago

Malcolm Franklin of the Carson, Pirie, Scott Galleries, Chicago, has returned from England where he arranged for exhibitions by Frank Brangwyn and Frederick L. Griggs, etcher, to be held later in the season.

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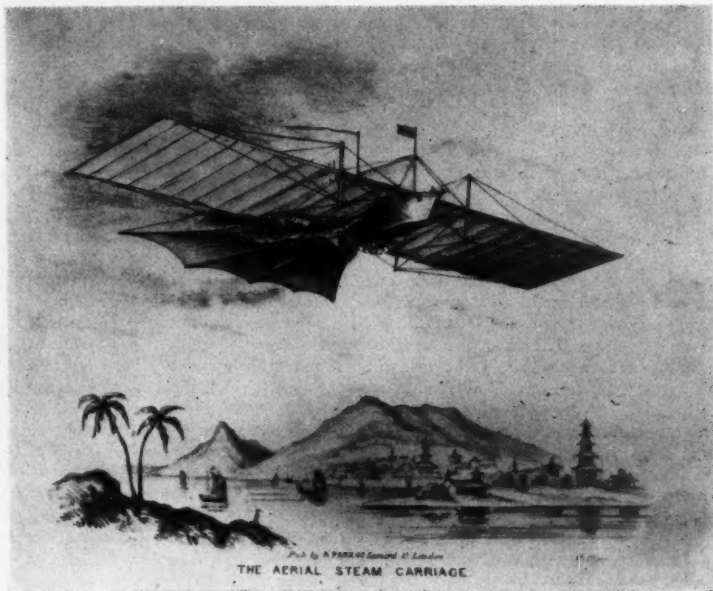
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ETCHINGS

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Among the Print Makers

Would Lindbergh Have Called This "We"



"The Aerial Steam Carriage." Early XIX Century Print, London.

Beginning Oct. 20, Goodspeed's Book Shop, Boston, will exhibit a collection of prints tracing the progress of aviation. These prints range from the days of the first balloons and lighter-than-air craft, through the period of humorous caricature to which all the experiments with flying machines were treated in the early part of the XIX century down to the present day.

Representative of those early days is this imaginative conception of "The Aerial Steam Carriage" by an unknown early XIX century English artist. As an example of the final

period of rapid development in the XX century, the show includes a print from the original water color by Russell Flint of the low-winged monoplane of Flight-Lieutenant Webster as it zoomed over Venice at more than 281 miles an hour in the Schneider trophy contest of 1927. According to *The Month*, Goodspeed's house organ, this is one of the first efforts by an important artist to capture the beauty of a plane in flight. "The picture," said the booklet, "is something of a *tour de force* in which the man-made plane becomes as living as the water fowl of Benson or Kleiber."

Six New Handforths

This week saw the release to the art dealers of America of six new etchings by Thomas Handforth, who has just returned from a year's stay in Mexico and who will soon leave for the Orient as Guggenheim fellow. They are published by the Print Corner (Mrs. Charles Whitmore), of Hingham Center, Mass.

All of the new prints are of Mexican subjects,



"The Fawn," by Thomas Handforth.

even "The Fawn," herewith reproduced. The others are:

"Dance of the Tacuanes," a Taxco theme, presenting a ceremony that originated in Aztec times, in which the characters are the tecuanes, or men who guard the corn fields from pillage by birds and beasts.

"Santiago and the Conquistadores," which is from a dance of the Christianos y Moros. The saint, patron of the Conquistadores, should always be on horseback, so he wears half a wooden horse tied to his stomach.

"Rodeo," whose theme is a harmless variety of bull fighting in the villages.

"Balatin de los Caballitos," presenting a merry-go-round in Iquala.

"Fiesta," whose subject is a child dressed as one of the shepherdesses in Los Pastores, a lenten dance.

Mabel Ulrich's Book and Print Shop

"Col. Lindbergh's Flight"

By LEVON WEST

All three etchings are autographed by Lindbergh

Two are artist's copies

1036 NICOLLET AVE., MINNEAPOLIS

Art Books

"Spirit of America"

William Edwin Rudge has issued "The Spirit of America," the first in a series devoted to Currier & Ives prints (New York; 475 Fifth Ave.; \$2.25). The book is general in subject matter, being an introduction to the volumes which will follow, each of which will describe a special subject, such as railroading, clipper ships, Indians, hunting, Western scenes and political cartoons. Each book will contain eight plates in full color illustrating representative prints. Both the reproductions of "The Spirit of America," used through courtesy of Kennedy & Company, and the text, written by W. S. Hall, have received much favorable comment from the critics.

In his introduction Mr. Hall said: "Here it may be remarked that the continued note of apology for Currier & Ives prints is becoming tiresome. This is not the place to discuss what art is nor where these prints belong in art. But certain it is that they have a definite and secure place in the art of America, for if that is art which has a wide appeal, they have found their niche.

"The criticism is not that they are poorly drawn, but that they are too easily understood—too naive. No Currier & Ives, it may be wagered, ever was hung on its side. No, they are pictures which do not disturb, evoke no controversies, and so are not art! Well, certain of them command prices far above other forms of art concerning which battles have waged in the newspapers, and volumes of eulogies have been written; and while price is determined by demand, and demand is not always intelligent, still the idea is not to be ignored."

The prints reproduced in "The Spirit of America" are: "The Last War Whoop," "The Pursuit," "Life on the Prairie—The Trappers' Defense, Firt Fight Fire," "The Prairie Hunter—One Rubbed Out," "A Midnight Race on the Mississippi," "Clipper Ship Dreadnaught Off Tuskar Light," "Yosemite Valley—The Bridal Veil Fall," "New England Winter Scene."

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Schwartz Monograph

L. M. Stein, Chicago publisher, announces the publication of Manuel Chapman's monograph on William S. Schwartz, containing 300 pages—a marked contrast to the usual thin bodied monograph. Included are 70 reproductions of the artist's work—one in full color. In addition to the popular edition there is a limited edition of 150 copies, each having as frontispiece a signed original lithograph.

The book is offered as an intensive study of a modernistic artist, the analysis of whose work is displayed against the background of a critical estimate of our time and a curiously changing phase of development. An attempt is made to set forth certain cardinal aesthetic principles underlying the work of the modern school.

In no sense has Mr. Chapman written a formal biography. "My purpose," he wrote in the introduction, "was to remain faithful to the works of art, and I have drawn upon the life of the artist only in so far as it furthered the meaning and significance of his work. To understand a work of art it is necessary to understand the motive and procedure of the artist. I have set myself the task of exploring this motive, explaining Schwartz' purpose and seeing how far these have been realized; for I conceive this to be the essential function of criticism."

"The debauch of impressionistic criticism is fortunately in the process of exhaustion. The basic fallacy underlying the assumption that criticism is merely the record of the critic's 'aesthetic thrill,' the 'superhuman ecstasy' before the works of art contemplated, or 'the adventures of a soul among masterpieces' is now evident. This fallacious theory resulted in some very interesting documents which told us much about the psychological condition of the critic—more often his physiological state—but little about the works of art in themselves. Throughout this study I have attempted to observe the discipline of objectivity and not to interpose myself between the spectator and the artist's creation. The critic is not a mere recording instrument of refined sensitivity."

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100,000 Years

There is a definite credo underlying E. G. Morris's "100,000 Years of Art" (The Stratford Company: Boston; \$3): art should be applied in the creation and maintenance of better homes and lives; otherwise its purpose is not socially realized. The greater part of the book is devoted to the history of ancient and medieval art, starting with paleolithic times and tracing the artistic urge as a potent influence in the lives of all races. Mr. Morris briefly describes the outstanding artistic products of the successive centuries, pausing now and then to discuss their relationship to the background of culture. Only the last few chapters deal with the modern movement.

Concerning these chapters, the Boston *Transcript* said: "It would seem that Mr. Morris's credo eliminates modernism from the field of worthwhileness. But not so, for modernism is frontier life; realism has exhausted its material; we cannot expect better landscapes in the future than have appeared in the past and portraiture in realism has reached its summum bonum; hence modernism with its attempt to represent idea divorced from ordinary forms, lines, colors. This is the substance of Mr. Morris's rationalization of the place of modernism."

A Memorial Volume

In tribute to the late John Cotton Dana, for many years librarian of the Newark Public Library and director and founder of the Newark Museum, the library has issued a memorial volume containing a brief biographical estimate of Mr. Dana's work and some of the great number of letters and editorial comments which his death occasioned. The book has been issued in a limited edition, designed by D. B. Updike and printed at the Merrymount Press. A portrait photograph of Mr. Dana taken in his later years is reproduced as a frontispiece.

John Cotton Dana had a genius for friendship and from all walks of life his friends have risen to testify to his magnetic personality. To read these tributes in the pages of this small volume is to learn once again how potent was the charm and how mighty the work of the man who so long did honor to the title bestowed upon him by his city, the "first citizen of Newark."

A New Art Series

"Michelangelo" (William Edwin Rudge; New York; \$2.25) quite fittingly leads the procession of "Master Draughtsmen," who will be treated in a new series of art books. The reproductions of many of his cartoons and sketches are clear and adequate for use by the student and artist. These books are also published in London by the Studio.

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Duveen's Book

Sir Joseph Duveen's book, "Thirty Years of British Art," has found favor with Albert Franz Cochrane of the Boston *Transcript*. Mr. Cochrane quotes this paragraph of the baronet: "Whereas in 1907 there were about 10,000 professional artists in Great Britain and Ireland, all seeking to make a living by their brush, pencil or chisel, by 1927 their total had swollen to close on 20,000, and this year (1930) is estimated at 56,000." Concerning this "alarming economic rate" of increase and the organization which Sir Joseph founded to help take care of their great output, he wrote:

"Within three years . . . more than 500 works were sold and in favorable proportion to the number exhibited. Added to this list must be the 322 works which found buyers at the last Royal Academy. . . . It must be confessed that the sale of less than a thousand paintings, etchings and sculptures over a period of three years will do comparatively little to materially aid Britain's 56,000 artists. Possibly the total gross revenue from the lot does not even approach the half million or more that some American collector will soon pay for Sir Joseph's newly acquired Vermeer. But it is a step in the right direction.

"Even as encouraging to the artists as actual sales must be the closing words of Sir Joseph wherein he says: 'I can only end as I began, by asserting my conviction that no country in the world has a better array of contemporary artists than Great Britain, and if this book encourages anybody to take British art of today rather more seriously, if it stimulates anybody to be more liberal in his purchase of British works, then I shall have the satisfaction of feeling that it has not been written in vain.'

"Sir Joseph is right in sponsoring the contemporary art of his native land; right despite those who assert that having drawn his wealth from America he should apply himself to the advancement of our artists. But Duveen is a staunch Britisher, and we admire him for his stand. It is up to our own collectors, and our own public in turn to support our artists. Otherwise there is small justification of the term 'a patron of the fine arts.'"

"Les Faux Van Gogh"

About two years ago M. J. B. de la Faille, the Belgian expert, created a sensation in art circles by asserting that 16 paintings sold in Berlin as genuine Van Gogh's were fakes. Now he has written a book, "Les Faux Van Gogh" (Librairie Van Oest; Brussels), containing 174 illustrations, in which he contrasts the authentic Van Goghs with the forgeries. Some 24 of the fakes which the author cites were perpetrated by a Russian refugee living in Switzerland.

The Permanent Palette

By MARTIN FISCHER, tells how and why. It is a scientific treatise written in non-technical language for the student and artist who wants to tell his story in enduring fashion. Besides an historic discussion of the painting methods of old masters, the palettes of some great living painters are given. Contains a glossary of the painter's terms re-defined in simple scientific manner.

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Since 1927 when the rare book collection of the Library of Congress was set aside as a special department, the library officials have gathered together more than 50,000 volumes, according to the *Christian Science Monitor*. The fame of this vast collection is rapidly spreading throughout the world, drawing to Washington an ever-increasing number of outstanding historians, students of typography and rare book lovers. For the convenience of these visitors, each major subject is given a separate room where each volume has been carefully classified and catalogued.

V. Valta Parma, curator of the rare book room department, is constantly searching among the 4,000,000 volumes on the open shelves of the main library for "finds," and not without success. Recently he discovered in the binding of a volume rebound at Philadelphia in the late XVIII century four rare copies of the *Courier de L'Amerique*, the first French paper published in America. The copies bear the date, August 20, 1784. Only one other copy of this date is known to exist, at Seville, Spain.

The 3,000 volumes of incunabula acquired in the Vollbehr collection are now being classified. They bring the total number of incunabula in the rare book department to 4,500.

Times Change

The October 1st number of THE ART DIGEST carried the announcement of the election of A. Edward Newton, American rare book collector, to the presidency of the Johnson Society at the Bicentenary celebrations in Lichfield, England. Here is what an English writer, Ralph Straus, said in the London *Sunday Times*:

"Each year some distinguished man is elected president of the society. In the afternoon (of the day of the celebrations) he delivers his inaugural address; at the supper he proposes the 'Immortal Memory.' It used to be said that outside Great Britain Boswell's 'Life of Johnson' was hardly read: it was too English. Yesterday the Johnson Society, and Lichfield, and in a sense all England, paid tribute to a foreigner. For the first time an American, Mr. A. Edward Newton, the well-known book collector, was chosen president. And this, perhaps, was more than a graceful gesture to one man: it was a recognition of the fact that for the past few years America has not only come to know and love Johnson, but materially enriched our knowledge of him and his work. Mr. Newton was his own charming self, a delightful man of letters whom Johnson would certainly have welcomed at The Club; but what would the great man have said of an American in the presidential chair of a society formed to do him honor? 'Sir,' I can hear his ghost saying, with a twinkle, 'the times certainly change,

and I would only draw your attention to the fact that Mr. Newton has not yet become naturalized as a Scot.'"

Rare Virginia Imprints

Following an auction sale of the famous Saratoga library at Dillwyn, Va., several volumes from Virginia's first printing presses have been acquired by the State and the College of William and Mary.

One of the three copies in existence of the "Acts of the General Assembly of 1777," printed in Williamsburg, Va., has been purchased for the college of William and Mary by Dr. Earl G. Swem. "The Complete Mariner," printed in Williamsburg in 1731, was purchased by the Williamsburg school.

A history of Virginia, issued in 1640, along with a similar history printed 103 years later, was sold to the State library. "A View on the Conduct of the Executive of Foreign Affairs of the United States," by James Monroe, published in Philadelphia by Benjamin F. Bache in 1797; "Committee Reports of the First Session of the Seventh Congress, Volume 1, 1793," and copies of the Senate journals for 1816 and 1821 were also acquired for the State Library.

Rare Books in Auction

American and European autographs, both historical and literary, from the collections of C. J. Murray-West, the late Samuel Kalisch, John W. Haarer and Norman Howard will be sold by the American Art Association, New York, on Oct. 20. In the American section are letters by Washington and Lincoln as well as many autographs by signers of the Declaration of Independence and Presidents of the United States. The outstanding Washington item is a letter from him to General Greene expressing his friendship. In the European section are musical manuscripts by Beethoven and Mozart.

On Oct. 21 there will be sold library sets by standard authors and first editions of American and English authors from the collections of Mr. Kalisch, Dr. Ross Thalheimer and Dr. Frederick A. Woods. Included is a first edition of the privately printed "Maggie" by Stephen Crane in the original wrappers.

A Longfellow Find

A poem written by Longfellow in his boyhood and hitherto unpublished has come to light through the gift of an XVIII century potter's wheel to the Museum of Peaceful Arts, New York, according to an announcement of Dr. F. C. Brown, director. Longfellow was wont to visit a pottery in Portland, Me., during his youthful years. While there one day he wrote the poem and left it on the wheel. The potter preserved the verses and now they come to the museum together with the wheel, the gift of Frederick P. and Ambrose Swasey of Portland. The poem:

"No handicraftsman's art
Can to our art compare;
We potters make our pots
Of what we potters are."

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Facsimile

The Facsimile Text Society, which was founded in the United States in the early part of the year for the reproduction of rare printed texts and manuscripts, has now been established in England. It is under the directorship of Basil Blackwell, of B. H. Blackwell, Ltd., Oxford.

"We have already published six volumes," Mr. Blackwell said in the London *Observer*. "They are representations of the XVII and XVIII century literature and language, history, philosophy, history of science and economics. We are hoping that it may be possible in the near future to add to the list Godwin's 'Political Justice,' which is greatly needed by students, and is practically unobtainable outside established libraries. The Elizabethan drama we are leaving untouched, as that is well covered by the Malone Society, whose founder, Dr. W. W. Greg, is a member of our Council.

"Although the Facsimile Text Society started in America, we are anxious to establish an English advisory committee whose recommendations of books and manuscripts which should be reproduced will carry equal weight with those of the American committee. This committee is now being formed by Dr. G. B. Harrison, of King's College, Reader in English Literature, University of London. Apart from libraries, members of the American Society are for the most part scholars, students, and bibliographers. Here as well as in America members enjoy preferential terms for the books published."

Washington Letters

A search for unpublished letters of Washington is being conducted by the George Washington Bicentennial Commission, which has announced that the first of the 25-volume collection of Washington's writings authorized by Congress is to be published in December.

The compilation is being made under the direction of Dr. John C. Fitzpatrick of the Library of Congress. Lieut-Col. U. S. Grant 3d, associate director, has appealed to all citizens of the United States to communicate with the George Washington Bicentennial Commission, Washington, D. C., concerning any of Washington's letters in their possession or that have come to their notice.

Byron's Copy of "Lamia"

Two important rare book sales are scheduled for November at the American Art Association Galleries. On Nov. 12 the library of Herman and Paul Jaehne comprising first editions of noted authors, art books and colored plate books, will go under the hammer. This will be followed on Nov. 19 and 20 by the library of the late George Merryweather of first editions by standard American and English authors. An outstanding item of this sale is Byron's own copy of Keats' "Lamia," bearing a eulogistic note written and signed by Byron on a blank leaf preceding Keats' poem, "Hyperion."

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Magnusson of Iceland

Of novel subject matter was the exhibition of paintings of his native land by Kristjan Magnusson, Icelandic artist, recently held at the Alpine Club Gallery, London. The majority were landscapes in oil and water color giving an impression of remoteness and silence. There were a few studies of "types," such as "Nordic." "The Storm" was lent by the Icelandic government from the National Museum.

"Consisting as it does of hills, ice, sky and water, with very few trees, the Icelandic landscape lends itself particularly well to decorative treatment," wrote the art critic of the London Times, "and this Mr. Magnusson

achieves, not by using a convention, but by tact and skill in placing the masses and relating the tones of color, which run to greens and blues of remarkable purity. What warmer colors there are may be put down chiefly to conditions of light, as in the study of 'Twilight at Noon,' at Thingvellir, where the winter's day is only three hours long."

College Acquires a Brackman

The Louise Crebmel Beach permanent collection at Storrs, Conn., has acquired a pastel portrait by Robert Brackman of President Emeritus Charles Lewis Beach of the Connecticut Agricultural College.

Youngest to Oldest

"From the youngest to the oldest," is the feature note of the eleventh annual exhibition of handiwork being held at Sedgewick Hall, Lenox, Mass. The youngest is a child of eight and the oldest is a woman 99 years old. Artists and skilled workers have joined with the school children in the exhibit.

Six etchings are shown for the first time by Albert Sterner. Julius F. Gaylor is exhibiting etchings of New York Harbor, Cape Cod and the Bosphorus. Photographs of unusual trees are the work of Edwin H. Lincoln, a Civil War veteran.

Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.
ANDERSON GALLERY—Nov. 1-15: Portraits, Martha Fort Anderson. **PUBLIC LIBRARY GALLERY**—Indefinite: "Graphic Arts" from Anderson Galleries, Birmingham.

Montevallo, Ala.
ALABAMA COLLEGE—Oct. 15-30: Woodblocks.

Berkeley, Cal.
BERKELEY ART MUSEUM—Oct.: "Art in Commerce"; oils and water colors, Carlos Merida. prints.
CASA DE MANANA—Oct. 16-31: Pastels and oils, Carl Sammons. Nov. 16-30: Wood blocks and water colors, William S. Rice.

Laguna Beach, Cal.
LAGUNA BEACH GALLERY—Oct.: Exhibition by members of the Laguna Beach Art Association.

La Jolla, Cal.
ART ASSOCIATION—Oct.: Harry Murphy, cartoonist. Nov.: Water colors, Capt. Deum.

Los Angeles, Cal.
BARK N' RAGS—Oct.: Book jackets and foreign posters. Nov.: Etchings and oils, Berdanier.
BILTMORE SALON—Oct.: Paintings, Jack W. Smith. Nov.: Paintings, Frank Tenney Johnson.
CALIFORNIA ART CLUB—Oct. 15-31: Art Teachers Ass'n exhibition. **EBELL CLUB**—Oct.: Exhibition loaned by Dalzell Hatfield. **LOS ANGELES MUSEUM**—Oct. 3-31: Tenth annual Water Color Society exhibition. Nov. 1: Annual exhibit, California Art Club. Oct.: Loan collection of contemporary paintings; airplane impressions, Iiah Marian Kibbey. **HATFIELD GALLERIES**—Oct.: Paintings by George Inness. Nov.: XVIII century English Landscapes.

Oakland, Cal.
OAKLAND ART GALLERY—To Oct. 21: German posters from Berlin. Oct. 25-Nov. 25: Reproductions of work by old and modern masters. Nov. 15-22: Harmon Foundation Negro Art Exhibition. Monthly no-jury shows.

Sacramento, Cal.
CALIFORNIA STATE LIBRARY—Oct.: 17th annual exhibition of the Society of California Etchers.

Santa Barbara, Cal.
ART LEAGUE OF SANTA BARBARA—Nov. 3-15: Exhibition of Seven Western Printmakers.

San Diego, Cal.
SAN DIEGO ACADEMY OF FINE ARTS—Oct.: Exhibition. **FINE ARTS GALLERY**—To Nov. 15: Harmon Foundation exhibition. Oct.: Graphic art, Jean Neglusso; Indian subjects, Winold Reiss; wood cuts, Prescott Chaplin.

San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—Oct.: Permanent collection; prints by German artists. Nov. 5-Dec. 5: Exhibition by Diego Rivera; Exhibition by California artists Oct. 20-Nov. 20: Work of Karyl Fulop. **CALIFORNIA SCHOOL OF FINE ARTS**—Oct.: "Fifty Prints of the Year." **NATHAN BENTZ & CO.**—Oct.: Works of art from China, Japan and Korea; Chinese enamels. **EAST-WEST GALLERY**—Oct.: Paintings and drawings, John Milton Ramm; water colors and paintings, Sally Cross Bill and Carroll Bill. Nov.: Drawings, wood blocks, paintings, Moira Wallace; photographic studies, Stuart O'Brien; paintings, Harriet Hoag Fabian; needlepoint tapestry, Lucy Barton. **GALERIE BEAUX ARTS**—Nov. 3-31: Exhibition by members of the Beaux Arts. Oct. 14-29: Paintings and drawings, Guest Wickson and Hope Gladding. **GRUER STUDIO**—Oct.: Exhibition by California artists. **S. & G. GUMP**—Oct. 20-Nov. 1: Reproductions of famous paintings and sculpture from the Musee Nationalaux de France. **PAUL ELDER GALLERY**—Oct. 20-Nov. 1: Exhibition by Harold Gaze. **SOROSIS HALL**—Oct.: Exhibition by the San Francisco Society of Women Artists.

Denver, Col.
DENVER ART MUSEUM—Oct.: Exhibition of paintings, F. Drexel Smith; water colors, Arthur B. Davies; drawings and lithographs, Jose Clemente Orozco. Nov.: Exhibition of Italian art; "Fifty Prints of the Year."

Wilmington, Del.
WILMINGTON SOCIETY OF FINE ARTS—Oct. 18-28: Drawings, Violet Oakley. Nov. 3-25: Exhibition by Delaware artists.

Washington, D. C.
ARTS CLUB OF WASHINGTON—Oct. 16-Nov. 1: Exhibition of work by Washington artists. **CORCORAN GALLERY**—Oct.: Exhibition by members of the Society of Washington Artists. **PHILLIPS MEMORIAL GALLERY**—To Jan. 25: Opening exhibition, decorations, A. Vincent Jack; paintings, Bonnard, "America from Eakins to Kantor," masterpieces of modern paintings; Van Gogh, Braque, Marin, Dove. **UNITED STATES NATIONAL MUSEUM** (Smithsonian Building)—Oct. 6-Nov. 2: Exhibition of etchings and dry points in color, Bertha E. Jaques. Nov. 3-30: Etchings, Frederick T. Weber. **HOWARD UNIVERSITY**—Oct. 1-21: Reproductions in color of famous paintings; exhibition of students' work from the Educational Alliance Art School (A. F. A.)

Jacksonville, Fla.
FINE ARTS SOCIETY—Oct. 24-Nov. 4: Paintings and etchings, Southern States Art League. **PUBLIC LIBRARY**—Oct.: Water colors, Louise B. Washburn.

Atlanta, Ga.
HIGH MUSEUM OF ART—Oct. 6-Nov. 1: National Soap Sculpture collection. Oct. 15-30: Paintings, F. Luis Mora. Nov. 1-15: Sculpture, Isabel M. Kimball.

Bloomington, Ill.
ART ASSOCIATION—Nov.: Facsimiles of works by French, German and Dutch modernists (A. F. A.)

Chicago, Ill.
ART INSTITUTE—Oct.: Annual exhibition; Japanese prints from Echadbourne Crane collection. **ARTHUR ACKERMANN & SON**—Oct.: Recent acquisitions of prints, china and furniture. **CARSON PIRIE, SCOTT & CO.**—Oct. 15-Nov. 15: Exhibition by Chicago painters. **CHICAGO GALLERIES ASSOCIATION**—Oct. 1-22: Oils, L. O. Griffith, Tunis Posen; water colors, Richard A. Chase. **MIDLAND CLUB**—To Oct. 25: Wood carvings, Carl Hallsthammar; paintings, Frederick Remahl. **PALLETTE & CHISEL CLUB**—Oct. 7-Nov. 15: Oils, Arnold Turtle. **ALBERT ROULLIER ART GALLERIES**—Oct.: Exhibition of old and modern prints.

Galesburg, Ill.
CIVIC ART LEAGUE—Oct. 30-Nov. 13: Members of the North Shore Arts Association (A. F. A.)

Jacksonville, Ill.
ART ASSOCIATION—Nov.: 1930 New York Water Color Rotary (A. F. A.)

Rockport, Ill.
ART ASSOCIATION—Oct. 6-30: Art Photographers of America.

Springfield, Ill.
SPRINGFIELD ART ASSOCIATION—Oct. 1-25: Members of the North Shore Arts Association (A. F. A.); landscapes, portraits and marines (A. F. A.) Nov.: Interior decoration.

Wilmette, Ill.
SHAWNEE COUNTRY CLUB—Oct.: Exhibition of paintings, Alexis J. Fournier.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—Nov.: Collection from the Phillips Memorial Gallery (A. F. A.) **LIEBER GALLERIES**—Oct. 13-25: Paintings, Wood and Carl Woolsey. Oct. 27-Nov. 8: Paintings, Dale Bessire. **PETTIS GALLERIES**—Oct.: Paintings, Theodore J. Morgan.

Richmond, Ind.
ART ASSOCIATION—Oct.: 34th annual Richmond Painters' exhibition. Nov.: Wood block prints in color (A. F. A.)

Cedar Rapids, Iowa.
LITTLE GALLERY—Oct.: Paintings from the Macbeth Gallery (A. F. A.)

Davenport, Iowa.
MUNICIPAL ART GALLERY—Nov.: Works by American illustrators (A. F. A.)

Iowa City, Iowa.
STATE UNIVERSITY—Nov.: Paintings from the 1929 winter exhibition of the National Academy of Design (A. F. A.)

Emporia, Kan.
STATE TEACHERS COLLEGE—Nov.: Flower and still life subjects (A. F. A.)

Louisville, Ky.
J. B. SPEED MEMORIAL MUSEUM—Oct.: Sculpture and bronzes, Signor Paolo. Nov.: Exhibition by Kentucky and southern Indiana artists.

New Orleans, La.
ISAAC DELGADO MUSEUM OF ART—Oct.: Water colors, Corinna Morgan Luria; prints, Lee J. Meissner. Nov.: Sixth no-jury exhibition (Art Ass'n of N. O.)

Portland, Me.
SWEAT MEMORIAL MUSEUM—Oct. 1-20: Exhibition by Benjamin Newman. Oct. 24-Nov. 24: Prints, Leo J. Meissner.

Baltimore, Md.
BALTIMORE MUSEUM OF ART—Oct.: Arthur B. Davies memorial exhibition (A. F. A.); Whitridge ceramics; Cone, Epstein and Dohme collections of paintings and sculpture. Nov.: International exhibition of rugs and glass; Santa Fe group of paintings; Art of the southwest (A. F. A.) **MARYLAND INSTITUTE**—Nov. 1-17: Exhibition of Japanese prints. **PURNELL GALLERIES**—Oct.: Original contemporary etchings; oil paintings.

Amherst, Mass.
MASS. AGRICULTURAL COLLEGE—Nov. 10-24: Indian art.

Boston, Mass.
MUSEUM OF FINE ARTS—Oct. 15-Nov. 10: International exhibition of decorative metal works and cotton textiles (A. F. A.) Oct.: XVIII century French designs; Russian icons; Chinese bronze mirrors. **BOSTON ART CLUB**—To Nov.

1: New England Society of Contemporary Art, Caroline Spear Rohland. **DOLL & RICHARDS**—Oct.: Miscellaneous exhibitions. **GOOD-SPEED'S**—Oct.: 20-Nov. 1: Aviation prints. **GRACE HORNE'S GALLERY**—Oct.: Exhibition of contemporary art. **SOCIETY OF ARTS & CRAFTS**—Oct. 14-28: Work of master craftsmen. Oct. 16-22: Enamels, Laurin Hovey Martin. Oct. 23-29: Illuminations, Alice Ropes. Nov.: Exhibition of Christmas cards. **ROBERT C. VOSE GALLERIES**—Oct.: Paintings by Old and Modern Masters.

Hingham Center, Mass.
PRINT CORNER—Oct.: Etchings of Mexico, Thomas Handforth.

Rockport, Mass.
MRS. PANCOAST'S GALLERY—Oct.: Exhibition of individualists and ultra-moderns.

Westfield, Mass.
WESTFIELD ATHENAEUM—Oct. 1-20: Indian art (A. F. A.)

Worcester, Mass.
ART MUSEUM—Oct. 5-27: 27th annual Fall exhibition of paintings.

Detroit, Mich.
DETROIT INSTITUTE OF ARTS—Oct. 15-Nov. 15: Exhibition of Mohammedan decorative arts; International exhibition of lithography and wood engravings.

Grand Rapids, Mich.
GRAND RAPIDS ART GALLERY—Oct.: Hungarian art (A. F. A.); sculpture and applied art; sculpture, Horace Farnham Colby; drawings, Dugald Walker; block prints, Gustave Baumann; hand woven fabrics from Herter Looms. Nov.: Brazilian paintings; modern paintings from Densening and Downtown Galleries (New York); sculptures, Richmond Barthe.

Kalamazoo, Mich.
INSTITUTE OF ARTS—Nov.: Arthur B. Davies memorial exhibition (A. F. A.)

Minneapolis, Minn.
INSTITUTE OF ARTS—Oct.: Paintings, drawings, water colors, prints and sculpture by artists of Minneapolis and St. Paul; etchings by Rembrandt and his contemporaries; textiles designs, Leon Bask. **MOORE & SCRIVER ART GALLERIES**—Oct.: Exhibition of miniatures by Mrs. Walter Palmer; pastel portraits, Harold Stower; etchings, Levon West; paintings, Louise Kelly. **MABEL ULRICH'S BOOK AND PRINT SHOPS**—Oct.: Exhibition of drawings by Peter Arno.

Kansas City, Mo.
FINDLAY GALLERY—Oct. 6-23: Exhibition of Balkan paintings, Byron B. Boyd.

St. Louis, Mo.
CITY ART MUSEUM—Oct. Nov. 2: 25th annual exhibition of paintings by American artists. Nov.: Sculpture and drawings, Georges Hilbert; early American portraits; Hungarian art (A. F. A.). **NEWHOUSE GALLERIES**—Oct. 6-31: Portraits by Old Masters.

Bozeman, Mont.
MONTANA STATE COLLEGE—Nov.: Oil paintings from the Toledo Museum of Art (A. F. A.)

Omaha, Neb.
ART INSTITUTE—Oct.: Exhibition of paintings by the Provincetown group. Nov. 1-30: International print exhibition by contemporary artists.

Manchester, N. H.
CURRIER ART GALLERY—Oct.: Wood block prints, Gustave Baumann (A. F. A.); paintings, Jacob Dooyeward. Nov.: Walter Griffin.

Montclair, N. J.
MONTCLAIR ART MUSEUM—Oct. 5-Nov. 2: Exhibition by artists of New Jersey.

Newark, N. J.
NEWARK MUSEUM—Oct.: Colonial exhibit; early American ironwork; water colors, Albert H. Sonn; modern American paintings; sculpture and applied arts; arts of old Japan. To Dec. 31: Virgil exhibit.

Plainfield, N. J.
ART ASSOCIATION—To Nov. 9: Arts and crafts by members.

Santa Fe, N. M.
ART MUSEUM—Oct.: Paintings, May Connell, Dorothy Stewart, L. I. Ferguson. Nov.: Lithographs, Muriel Sibbell; batiks, Mary Harmon and Nellie C. Dunton.

Albany, N. Y.
INSTITUTE OF HISTORY AND ART—Oct. 1-23: Illustrations, Thornton Oakley; Graphic processes illustrated (A. F. A.)

Brooklyn, N. Y.
BROOKLYN MUSEUM—Oct.: Exhibition of color designs from Poland; sculpture and oil paintings.

Elmira, N. Y.
ARNOT ART GALLERY—Oct.: Oil paintings, Kenneth Washburn. Nov.: Memorial exhibition of water colors and drawings of Louis Fuertes. Nov. 3-22: Exhibition of small soap sculpture.

New York, N. Y.

METROPOLITAN MUSEUM—Oct.: Exhibition of H. O. Havemeyer collection; exhibition of Japanese sword furniture; loan exhibit of firearms of the XV to the XIX century; loan exhibition of Japanese peasant art; prints, selected masterpieces; etchings by the Tiepolo family; prints by Winslow Homer; Coptic and Egypto-Arabic textiles. To Nov. 9: Exhibition of Mexican art; Mexican prints. Oct.-Nov.: French painted and embroidered silks of the XVIII century. **ACKERMANN & SON**—Oct.: Landscapes, Fanny Mahon King; water color and tempera paintings, E. Von S. Dingle. Nov.: Paintings of Carolina, Alice R. Huger Smith. **ANDERSON GALLERIES**—Oct. 25-Nov.: Antique Spanish furniture, Persian and Spanish objects of art. Nov.: Provincial furniture; English, French, Italian and Gothic furniture; tapestries, rugs and decorations. Nov. 8-30: Exhibition of first editions; XVIII century English furniture; XV and XVI French furniture; tapestries, Georgian silver, old English China, decorative objects and oriental rugs. **FINE ARTS SOCIETY**—Oct. 23-Nov. 16: 64th annual exhibition of the American Water Color Society; 41st annual exhibition of the New York Water Color Society. **ART CENTER**—Oct. 6-31: Printing for commerce (American Institute of Graphic Arts). Oct. 13-Nov. 12: Work by young artists, selected by Maurice Sterne. Oct. 12-31: Paintings, Wilford S. Conrow. Oct. 8-18: Fine arts shown by the Art Alliance. Nov. 3-16: Paintings, W. H. Travis, William H. Muir, E. Lansing Muir, Helen Craig, William Hillier. Oct. 6-18: Block prints, Charles W. Smith. **ARDEN GALLERY**—Oct. 16-Nov. 8: Exhibition of modern water colors by American and European artists; small sculpture drawings, C. Bachelet Nisbet. **ARGENT GALLERIES**—Oct.: Exhibition of National Association of Women Painters and Sculptors. Oct. 27-Nov. 8: Lithographs, Allen Lewis; water colors, oil paintings and sculpture in woods. John Kellogg Woodruff. **BABCOCK GALLERIES**—Oct.: American paintings, water colors and etchings. **BALZAC GALLERIES**—Oct.: Exhibition of modern paintings. **JOHN BECKER GALLERY**—Oct.: Drawings, gouaches, facsimiles, lithographs and color-etchings, Pablo Picasso. **BELMONT GALLERIES**—Permanent exhibition of Old Masters. **BROWNELL-LAMBERTSON**—Oct.-Nov.: Art, interiors, decorations. **BRUMMER GALLERY**—Oct.: Works of art. **FRANS BUFFA & SONS**—Oct.: Paintings of Norway, William H. Sanger, Jr. **D. E. BUTLER & CO.**—Oct.: Exhibition of Currier & Ives prints; antique furniture. **CALO ART GALLERIES**—Oct.-Nov.: Paintings by American and foreign artists. **CHAMBRUN GALLERIES**—Oct.: French painters and etchers. **CONTEMPORARY GALLERIES**—Oct.: Paintings by "13 artists." **DELPHIC STUDIOS**—Oct. 15-Nov.: Exhibition of photographs. Edward Weston; paintings; mural studies; lithographs, Jose Clemente Orozco. **DEMOTTE, INC.**—To Nov. 5: Paintings by Chirico. **DOYNTOWN GALLERY**—Oct. 1-25: Exhibition of paintings, Brook, Coleman, Davis, Goldthwaite, Hart, Kantor, Karloff Pascin, Pollet, Walkowitz, Weber, Zorach. **DURAND-RUEL GALLERIES**—Oct. 1-20: French paintings. Oct. 20-Nov. 10: Exhibition of paintings, Marie Cassatt and Berthe Morisot. **FEARGILL GALLERIES**—Oct. 20-Nov. 7: Sculpture, Alfio Faggi. To Oct. 25: Paintings, Byron Thomas. **FIFTEENTH GALLERY**—Oct.: Member's exhibition. **P. JACKSON HIGGS**—Oct.: Old Masters, antiquities. **PASCAL M. GATTERDAM**—Oct.-Nov.: Exhibition of Paintings. **G. R. D. STUDIO**—Oct. 6-Nov.: Exhibitions by contemporary artists. Oct. 6-18: Exhibition of drypoint caricatures. Arthur Hawkins, Jr. **GRAND CENTRAL GALLERIES**—Oct.: Works, 1930 Founders show. **HELEN HACKETT'S GALLERY**—Oct. 18-Nov. 1: Exhibition of oils, H. Clinton Beagary. Paintings, John Keating, Berkeley Williams, Jr. **HARLOW McDONALD & CO.**—To Oct. 25: Exhibition of etchings and water colors, W. J. Schaldach; Old and Modern Sporting Prints. **MARIE HARRIMAN GALLERY**—Oct. 4-31: Opening exhibition of paintings by Von Gogh, Gauguin, Cezanne, Matisse, Picasso, Renoir, Rousseau, etc. Open Nov. 1: Exhibition, Walt Kuhn. **HUYMAN & SON**—Oct.: Old portraits and decorative paintings. **INTERNATIONAL ART CENTER OF ROERICH MUSEUM**—Oct.: Exhibition of Brazilian art; paintings, Bernard I. Green; Russian icons; Tibetan banner paintings. **FREDERICK KEPPEL & CO.**—Oct. 1-25: Woodcuts by Old Masters. **KENNEDY & CO.**—Oct.: Colored etchings, Luigi Kasimir. **THOMAS J. KERR GALLERY**—Oct.-Nov.: Important paintings by Old Masters; antique work of art; tapestries. **DIKRAAN G. KELEKIAN GALLERY**—Oct.: Egyptian, Greek and Persian antiquities. **F. KLEINBERGER GALLERIES**—Oct.-Nov.: Old Dutch Masters; ancient paintings. **KNOEDLER & CO.**—Oct.: Exhibition of lithographs, James McNeill Whistler. **J. LEGER & SON**—Oct.-Nov.: Old Masters. **LEONARD CLAYTON GALLERIES**—To Nov. 10: Work of Harry L. Tasker. **JOHN LEVY GALLERY**—Oct.-Nov.: Exhibition of paintings. **MACBETH GALLERIES**—Oct.: Paintings, Robert Brackman, Charles H. Davis, H. Dudley Murphy, Ivan G. Olinsky, Stanley W. Woodward. Oct. 14-Nov. 3: Mexican etchings, Thomas Handforth. Nov.: Ex-

hibition of American paintings. Nov. 4-25: Exhibition of monotypes, Seth Hoffman. **MASTERS' ART GALLERY**—Oct.: Old Masters of the English school and American paintings. **MILCH GALLERIES**—Oct. 20-Nov. 1: Paintings, Chas. Warren Eaton. Nov. 3-15: Paintings, Lucille Douglas. **MONTROSS GALLERY**—To Oct. 18: Drawings is sanguine, Josef Presser; wood carvings, Paul Duma. To Oct. 25: Paintings, Helena Sturtevant. **MUSEUM OF MODERN ART**—Oct. 15-Nov. 22: Daumier and early Corots. **NATIONAL ART CLUB**—Oct. 1-23: Members exhibition of small paintings. Nov. 6-28: 25th annual exhibition of books of the year. **J. B. NEUMAN**—Oct.: Living art and international moderns. **NEWHOUSE GALLERIES**—Oct.-Nov.: Panels, Frank Brangwyn. **ARTHUR U. NEWTON GALLERIES**—Oct.: Chart of 1930 International yacht races, Ernest Clegg; XVIII English portraits and sporting pictures. **RALPH M. PEARSON STUDIO**—Oct.: Rugs and wall hangings designed by Buk, Biddle, Benton, Nura, Murphy, Storrs, Reeves, Reiss, etc.; permanent exhibition. **PENTHOUSE GALLERIES**—To Nov. 16: Painting and sculpture. **N. Y. Society of Women Artists. THE POTTER SHOP**—Oct. 17-31: Pottery, Majia Grotell. **PYNSON PRINTERS**—Oct.-Nov.: Original print stencils. **PUBLIC LIBRARY (Prints Division)**—Oct.: Portraits in lithography; exhibition of recent additions to the print collection. **REINHARDT GALLERIES**—Oct. 11-Nov. 2: Exhibition of early Fascist drawings and water colors; contemporary French paintings. Nov. 8-30: Exhibition of paintings by Fougita. **SALMAGUNDI CLUB**—Oct. 24-Nov. 9: Annual exhibition of pencil drawings, etchings, black and white illustrations, sketches, lithographs. **SCHULTHEIS GALLERIES**—Permanent exhibition of paintings by American and foreign artists. **E. & A. SILBERMAN**—Oct.-Nov.: Old Masters and antiques. Oct. 25-31: Exhibition of modern Austrian art. **SELIGMAN & CO.**—To Oct. 26: Exhibition of paintings, Bonnard, Vuillard, K. X. Roussel. Oct. 20-Nov. 8: Drawings, pastels and paintings, Degas. **VAN DIEMAN GALLERIES**—Oct.: Paintings by Old Masters. **WILDENSTEIN GALLERIES**—Oct. 17-19: Exhibition of contemporary French art (College Art Association). **WOMAN'S CITY CLUB OF NEW YORK**—Oct.: Exhibition by young Connecticut painters.

Rochester, N. Y.

MEMORIAL ART GALLERY—Oct.: Collection from the Phillips Memorial Gallery (A. F. A.). Oct. 2-26: Paintings, Maurice Fromkes; Cleveland water colors. Nov.: Chinese paintings, sculpture and objects of art.

Saratoga Springs, N. Y.

SKIDMORE COLLEGE GALLERY—To Oct. 20: Paintings and wood block prints, Blanche Lazzell. Oct. 20-Nov. 3: Prints loaned by American Print Makers Ass'n (Downtown Gallery).

Syracuse, N. Y.

SYRACUSE MUSEUM OF FINE ARTS—Oct.: Associated Artists of Syracuse; landscapes, Fernando A. Carter. Nov.: modern Norwegian prints (Brooklyn Museum); oils, Harold Bowler.

Akron, O.

ART INSTITUTE—Oct. 12-27: Portraits, Charles L. Sasportas. Oct. 30-Nov. 23: 5th annual exhibition by Ohio Born Women Painters.

Cleveland, O.

CLEVELAND MUSEUM OF ART—Oct. 30-Nov. 23: Exhibition of lace. **SETH H. LEAMON GALLERY**—Oct.: Etchings by California artists. **KORNER & WOOD**—Oct. 20-Nov. 1: Wax portraits, Ethel F. Mundy.

Cincinnati, O.

ART MUSEUM—Oct.: Views of ancient Rome, Piranesi, lithographs, lent by Dr. Allyn, C. Polc; Oriental rugs.

Columbus, O.

GALLERY OF FINE ARTS—Oct.: Works of American illustrators; wood block prints in color; Japanese prints (A. F. A.). Illuminated manuscripts of the XI century. Oct. 12-19: Exhibitions by American and European artists in painting, sculpture and crafts.

Dayton, O.

DAYTON ART INSTITUTE—Oct. 15-Nov. 9: Exhibition of contemporary American art (Grand Central Galleries).

Oberlin, O.

BERLIN COLLEGE—Oct.: Japanese prints (A. F. A.).

Toledo, O.

TOLEDO MUSEUM OF ART—Oct. 5-26: Egyptian wall paintings; Ohio water colors; Mesopotamian exhibit. Oct.: Exhibition of student work from the New York School of Fine and Applied Art.

Youngstown, O.

BUTLER ART INSTITUTE—Oct.: 1930 New York Water Color Rotary (A. F. A.).

Norman, Okla.

UNIVERSITY OF OKLAHOMA ART SCHOOL—Oct. 9-Nov. 9: Paintings, Anthony Angarolla (Chicago Art Institute).

Tulsa, Okla.

ART ASSOCIATION—Oct. 6-30: Exhibition by members of the North Shore Arts Association (A. F. A.).

Toronto, Ont.

TORONTO ART GALLERY—Oct.: Irish paintings, Homer Watson. **FINE ARTS SOCIETY**—Oct.: Exhibition of paintings and sculpture.

Portland, Ore.

ART ASSOCIATION—Oct. 11-25: "Fifty Prints of the Year." Nov.: Photographs and models of creative architecture. Nov. 5-30: Exhibition of advertising art. **MEIER & FRANK GALLERIES**—Oct. 20-Nov. 1: 4th annual exhibition, Oregon Society of Artists.

Easton, Pa.

WOMAN'S CLUB—Nov.: Japanese prints (A. F. A.).

Harrisburg, Pa.

ART ASSOCIATION—Nov.: French Peasant costumes (A. F. A.).

New Hope, Pa.

PHILLIPS MILL—Oct. 2-Nov. 2: Fall art exhibit.

Philadelphia, Pa.

ART ALLIANCE—Oct.: Collection of Rembrandt prints, Lessing Rosenwald. Oct. 15-Nov. 15: Works of George H. Amiard and Karl Obersteuffer. **ART CLUB**—Oct. 23-Nov. 5: Exhibition, Colin Campbell Cooper. **PENNA. ACADEMY OF FINE ARTS**—Nov. 2-Dec. 2: 28th annual exhibition of Philadelphia Water Color Society; 29th annual exhibition of miniatures. **PENNA. MUSEUM**—Oct.: Edmond Foule collection; French XIX century paintings; selection of Italian, French and Dutch paintings from the Elkins, Wiltach and Johnson collections; McFadden collection of American paintings. **PRINT CLUB**—To Oct. 29: Prints by Phila. artists; etchings, George Elbert Burr, Roi Partridge, Kerr Eby. **RENAISSANCE GALLERIES**—Indefinite: Master of the Dutch and English schools.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—Oct. 16-Dec. 7: 29th International exhibition of contemporary paintings. **MANCHESTER EDUCATIONAL CENTER**—Nov.: Landscapes, portraits and marine (A. F. A.). **J. J. GILLESPIE COMPANY**—Oct.: Paintings, etchings, mezzotints, English antiques.

Providence, R. I.

RHODE ISLAND SCHOOL OF DESIGN—To Nov. 2: Annual fall exhibition of contemporary American painting. Nov. 6-27: Sculpture, Numa Patlagean. **NATHANIEL M. VOSE**—Oct.-Nov.: Miscellaneous group of paintings.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—Oct.: Paintings from the 1929 Winter Exhibition of the National Academy of Design (A. F. A.). Nov.: Wood block prints, Gustave Baumann (A. F. A.).

Beaumont, Tex.

SOUTH TEXAS FAIR—Nov. 10-16: Eighth "B" circuit exhibition, Southern States Art League.

Dallas, Tex.

DALLAS PUBLIC ART GALLERY—Oct.: Modern Norwegian prints; Edward Barrett collection of Oriental art. **HIGHLAND PARK ART GALLERY**—Oct. 8-Nov. 15: Exhibition of early English portraits and landscapes; oils, water colors, lithographs, prints, sculpture and XVII century Sheffield silver. **NORVELL'S ART GALLERIES**—To Oct. 26: Exhibition for Dallas artists; exhibition by Carle Blenner and Dave Stirling.

Houston, Tex.

HERZOG GALLERIES—Oct.: Exhibition of paintings; English portraits; antique English furniture; etchings and wood blocks, W. W. Smith. **MUSEUM OF FINE ARTS**—To Oct. 26: Oils, Edward Bruce; bronzes by Aristide Maillol and George Kolbe; exhibit of Muhammandan pottery.

Fort Worth, Tex.

MUSEUM OF ART—Oct. 20-Nov. 15: Exhibition of small sculpture in soap.

McKinney, Tex.

ART CLUB—Nov. 15-30: Graphic processes illustrated (A. F. A.).

San Antonio, Tex.

MILAM GALLERIES—Oct.: Exhibition of paintings and etchings; artists' iron. **WITTE MEMORIAL MUSEUM**—To Oct. 26: English wood engravings; water colors, Thomas Hall. Nov. 2-23: Mexican Free School exhibition.

Salt Lake City, Utah.

W. M. McCONAHAY GALLERIES—Indefinite: Permanent exhibition of paintings by John Fery.

Seattle, Wash.

ART INSTITUTE OF SEATTLE—Oct.: 16th annual exhibition of Northwest artists.

Appleton, Wis.

LAWRENCE COLLEGE—Oct.: Japanese prints; portraits, Charles O. Salisbury; etchings and "car window" sketches, Wilfred B. Shaw.

Madison, Wis.

STATE HISTORICAL MUSEUM—Oct. 15-22: Architectural designs. Nov.: Madison artists' annual exhibition. **UNIVERSITY OF WISCONSIN**—Nov.: Paintings by contemporary Canadian artists (A. F. A.). Oct.: Lithographs, Daumier.

Milwaukee, Wis.

MILWAUKEE ART INSTITUTE—Oct.: Paintings, Theodore J. Morgan, Alexis J. Fournier; Wood cuts, Norman Kent; water colors, Einar Lundquist; portraits, Preston Duncan. **MILWAUKEE JOURNAL GALLERY**—Oct.: Exhibition by Wisconsin artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—Oct.: Paintings, William S. Schwartz; etchings, Barker. Nov.: Pastels and miniatures, Mary Green Rogers.

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Oblivion or Fame

For the thousands of embryo artists who again this fall filled to overflowing America's ever expanding art schools, Albert Franz Cochran of the Boston Transcript gives the following advice:

"To the serious observer the path of the average student is clearly defined, even though its end be in the pathetic shadow of oblivion. The student, flushed with the joy of dawning ability, cannot see in true perspective. But he who stands at the side-lines and watches knows how few will ever reach the shining goal of well-earned fame. The rest must witness the sunset of their hopes ere their career has scarce begun. The past bears witness to the future. There are but few artists. . . .

"Today, your problem may seem the simple choice between the two contemporary schools of art, modernism and conservatism. Will you be a radical, a noisy protagonist of what you interpret as the 'advanced thought' and servilely ape the great masters of the modern French school? It will give you a cause to fight for, and in all probability bring your imitative and eclectic output to the favorable attention of those critics to whom all innovations are advancement, and every vociferous manifesto of independence a diploma of proven individuality. Plagiarized modernism may bring to its practitioner temporary renown and wealth. But it robs him of the lasting glory that is the master's whom he copies.

"Or will you adhere to the conservative wing, satisfied with the ability to draw from the cast with the precision of mechanical rendering, to paint in the life class with monotonous dexterity, or to execute a portrait in a manner so deadly formulaized as to draw forth commendation from the instructor whose style it approximates? Such is the road to drab mediocrity, local respect, and eventually, merited neglect.

"A student, if he aspires to be an artist, must be more than a careful craftsman. He must be more than a forensic contender in the arena of scholastic differences.

"The student, above all else—and this is a fact too seldom realized—must strive for as wide a field of general knowledge and background as is possible to obtain. He should partake actively in the life about him: Like a writer, or any other creative worker, he must garner much in order that memory's storehouse shall be a treasury rich in experience. The history of art, it is true, offers examples in refutation, but who, in reading the lives of nearly all of the greatest artists, can fail to be impressed—if not astounded—at the crowded activity and variety of their interests. Parallels could be drawn from the lives of the greatest

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"The result of such isolation is all too evident in much of our contemporary work not to be heeded as a warning. In portraiture, especially, do we see the ill effect upon painters who have ceased to be the mental equals or superiors of their subjects. Portraiture is at a low ebb. And not because of competition with the camera, a reason often fallaciously advanced in extenuation. Today we rarely see a portrait worthy of the name. A reasonable likeness, and an unoffensive background, are considered adequate even among many of the country's foremost portraitists. That because it takes a man of wide experience and philosophical insight to dig below the surface superficiality and produce a masterpiece in character.

"It is an interesting and significant observation that in ages past the painters have played no little part in bestowing immortality on their subjects. The camera can make no such gift. But what sort of immortality will all but a very few of our portraits give to their sitters? It is a legitimate question."

Art in the Schools

Just why the public schools have skipped from the stalwart "Three R's" and have been giving courses in art was explained by J. T. Longfellow, Superintendent of Schools, La Grande, Oregon, in his article "Why We Have Art in the Public School Curriculum," which appeared in the October issue of *Everyday Art*.

"To plagiarize a bit, 'your story in pictures leaves nothing untold.' To write or read about the fly-borne infection of disease is generally dull and uninteresting, but an effectively colored poster—and effective posters must be artistic—showing flies traveling from the sick room in one home to the food on the child's breakfast table in a neighboring home, will create a lasting impression. . . . The child thinks hard when he has a definite problem to solve. Assume, then, the project of making a health poster. Isn't it logical that the child who carries the project to conclusion will be definitely impressed with the importance of the lesson he undertakes to illustrate by means of his poster?

"We have art in the public school curriculum because it aids in attaining our objectives in education. It assists in teaching the lessons of health. It facilitates the instruction in the tool subjects. It trains the young American for more worthy home-membership and enhances his value in his vocation. And finally, art teaches him more worthy use of his increasing leisure time and develops in him more noble character."

Studio School Moves

The Studio School of Art, Chicago, has moved into new quarters at 225 North Michigan Ave., overlooking Lake Michigan.

In connection with the opening of the fall term, Wallace Montgomery, director, announced that John W. Norton, painter of murals and portraits, is again instructor in the figure and drawing classes. Arthur C. Goodman, after two years with the National Academy, Chicago, has returned as head of the life-drawing classes. Edward Milman is conducting a class in layout three days a week.

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Heed, Art Students!

Since the dawn of the industrial revolution, the buyer of manufactured commodities—silver, china, home and office furnishings, rugs, textiles, glassware—has given serious attention to the quality and price of his purchase as well as to the manufacturer's name, but only in rare instances has he shown interest in the man most responsible for the beauty, if any, of the article—the designer. The designer has remained anonymous. Now, Richard E. Bach, writing in the *Bulletin* of the Metropolitan Museum, holds out some hope of recognition and at the same time issues a call that art students might do well to answer:

"Under the new business creed of the XIX century the designer—variously called artist, draftsman, colorist, decorator—developed into a cog in the wheels of production, nothing more. He 'designed' such things as the machine could readily make for a price. In other words, he happened to use a pencil instead of, say, a chisel. That situation continued for half a century and more, while the wheel of style with its variegated spokes whirled on in never-ending cycle. The designer was a nonentity.

"Then some 25 or 30 years ago, the seeds of revolt sown by William Morris and his peers began to bear fruit. Creative artists in other countries asserted themselves and proclaimed to the world the need for a style to bespeak their own time and mode of living. Belgium, Germany, Austria, and later France and Holland, made themselves heard in this new chorus of rebels against the tyranny of the dead hand in industrial art.

"Thus, very slowly, the designer emerges once more. . . . At any rate the designer steps forth as a personality, and the manufacturer, his employer, is gradually becoming convinced that a good designer is more than a working asset—an item of good will in the firm's relationship toward the consuming public; furthermore, competition soon demonstrates that such an asset is negotiable.

"Our need now is twofold; first, to protect the right of designers in the industrial arts to the products of their creative ability, as we do those of composers and authors; second, to train men and women of caliber who can express the needs and feelings of today in terms of the producing methods and materials of today. We can only pray that natural aptitude, wherever it may reveal itself, will find to hand such methods of training and such resources for research and study as may give it direction and effectiveness without loss of variety or individuality. Perhaps thus the emerging designer may be assured of some distinction, a quality not to be measured by talent or knowledge alone, but by character developed through work. Shakespeare's plain statement will apply: 'In framing artists, Art hath thus decreed: To make some good, but others to exceed.'"

33 Out of 35

Six years ago the late John Cotton Dana, believing that there was need in the museum world of apprentices, trained not to be experts but to have a general knowledge of museum administration, inaugurated the apprentice class in museum work at the Newark Museum. This was the first class of its kind and its success may be noted by the fact that 33 of the 35 graduates have been invited to take positions in other museums.

The 1930 class comprises eight members, selected from a list of more than 50 applicants. They represent seven states and six colleges. The course will run 37 weeks and will include intensive training in all departments of the museum under the direction of Katherine Coffey, the curator.

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The judges: James C. Boudreau, director of the School of Fine and Applied Art, Pratt Institute; William M. Odom, president of the New York School of Fine and Applied Art (Parson's); Felix Payant, editor of *Design Magazine*; Joseph Wiseltier, Connecticut State Director of Art.

A New Line of Pigments

Tests with artist's oil colors made by E. M. Riebe of the Erwin M. Riebe Co., New York, are said to have yielded pigments that are chemically perfect. These colors will be available soon. Their ingredients are so inexpensive, according to Mr. Riebe, that they can be put on the market at a price that will make them available to all art students.

Denver Gets School Branch

Denver has been selected as the regional headquarters of the Arno Art Institute of Chicago. Mrs. Gilbert R. Weir, head of the department of fine arts of the Colorado Federation of Women's Clubs and a member of the staff of the Denver Art Museum, made a request for a Denver office of the institute. Mrs. Weir has been made director of the Colorado branch. Courses to fit the needs of adults, particularly women, will be offered by the Denver branch. Plans are being made for a local art salon where exhibits, lectures and critical talks will be open to the public.

Jumping Horses for Students

At the art school of the Art Institute of Chicago the moving picture is being used increasingly to teach motion. The school has its own moving picture equipment and this summer added some important slow motion films of jumping horses and surf pictures to its collection.

Where to Show

[This calendar is for the benefit of artists wishing to enter works in competitive and other public exhibitions. Art societies and individuals are asked to help in making it as complete as possible.]

Washington, D. C.

CORCORAN GALLERY—12th Biennial Exhibition of Contemporary American Oil Paintings; Nov. 30-Jan. 11; closing date, Nov. 4 at agency in New York, Nov. 10 in Washington. Prizes: first, \$2,000; second, \$1,500; third, \$1,000; fourth, \$500. Address: Corcoran Gallery of Art, Washington, D. C.

Chicago, Ill.

HOOSIER SALON—7th Annual at the Marshall Field Picture Galleries; Jan. 24-Feb. 7; closing date for entry cards, Dec. 22, for entries, Jan. 16. Numerous prizes. Address: Hoosier Art Gallery, Room 724, 211 W. Wacker Drive, Chicago.

New Orleans, La.

NEW ORLEANS NO-JURY—6th Annual at the Isaac Delgado Museum of Art; Nov. 1-30; Address: Art Association of New Orleans.

Springfield, Mass.

SPRINGFIELD ART LEAGUE—12th Annual Special Exhibition of Oil Paintings; Nov. 15-30; closing date, Nov. 8. Four prizes. Address: J. H. Miller Co., 21 Harrison Ave., Springfield, Mass.

Brooklyn, N. Y.

BROOKLYN SOCIETY OF ETCHERS—15th Annual Exhibition at the Brooklyn Museum; Jan. 9-Feb. 9; numerous prizes. Closing date, Nov. 22.

Address, Mrs. Elsa A. Arnoux, Brooklyn Museum, Eastern Parkway, Brooklyn.

New York, N. Y.

ART ALLIANCE OF AMERICA—Competition for Small Sculptures by Rosenthal China Corporation; receiving dates, Jan. 14-20. Prizes: first, \$1,500; second, \$750; third, \$500; popular prizes of \$500 and \$250; Address: Secretary, Ceramic Sculpture Competition, Art Alliance of America, 65 East 56th St., New York.

NATIONAL ACADEMY OF DESIGN—106th Annual Exhibition (for members and non-members); Mar. 5-April 6; receiving dates, Mar. 5-6. Numerous prizes. Address: National Academy of Design, 215 West 57th St., New York.

NATIONAL ACADEMY OF DESIGN—Special Winter Exhibition (for members only); Nov. 17-Dec. 22; receiving date, Nov. 17. Address: 215 West 57th St., New York.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF FINE ARTS—126th Annual Exhibition of Oils and Sculpture; Jan. 25-Mar. 15. Address: Broad & Cherry Streets, Philadelphia.

PENN. SOCIETY OF MINIATURE PAINTERS—29th Annual at the Penn. Academy of Fine Arts; Nov. 2-Dec. 7; receiving date, Oct. 20. Awards: Society's Medal of Honor. Address: Penn. Academy of Fine Arts, Broad & Cherry Streets, Philadelphia.

PHILADELPHIA SOCIETY OF ETCHERS—4th Annual at the Newman Galleries; Dec. 6-27; closing date, Nov. 22. Address: Phila. Society of Etchers, Hortense Ferne, Secretary, Fuller Building, 10 S. 18th St., Philadelphia.

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The advertising columns of THE ART DIGEST have become a directory of art material manufacturers and dealers.

INDEPENDENT DEPARTMENT

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

CHAIRMAN: F. BALLARD WILLIAMS
27 West 67th St., New York City

SECRETARY AND EDITOR: WILFORD S. CONROW
154 West 57th St., New York City

TREASURER: GORDON H. GRANT
137 East 66th St., New York City

OBJECT: To promote the interests of contemporary American artists

For membership, send check to Treasurer.

PROFESSIONAL MEMBERS, in every field of the visual arts—

AND ASSOCIATE PROFESSIONAL MEMBERS, art teachers, supervisors, writers, lecturers, and those in art work in museums and educational institutions.

LAY MEMBERS, all sympathetic to the development of art in America.

DUES, \$2.00 a year, including subscription to THE ART DIGEST.

DUES, \$5.00 a year, including THE ART DIGEST.

A nation-wide art organization of American citizens. Membership in 47 states

CONTRACT FORMS TO THE FORE

The CONTRACT FORMS, Artist and Dealer, are attracting thoughtful attention and comment. Gratifying understanding of the activities of the A. A. P. L. is shown by the writer of an editorial headed "Business Methods for Artists" that appeared in the *Evening Star*, Washington, D. C., on September 26. We reprint it here with appreciation to its anonymous author:

"While art will never be made a business, yet business methods are being applied to art in this country. American artists have organized themselves into a group to compel the observance of business principles in dealings between themselves and the public. This is a new movement, the result of long-standing conditions which have been endured by the creators of art in America to the point of final resistance. The American Artists Professional League, which was formed a year or so ago, with headquarters in New York City, and now has a membership of some two thousand, both professional and lay members, the former being those who actually practice art professionally, and the latter those who are concerned in the advancement of the interests of art and artists, has gone straight at the matter of bettering the relations between artists and those who market their wares. It has just adopted forms of contract for use by its members and members of the Art Dealers' Association and the League of Antique and Decorative Arts. This contract form, when signed and witnessed as in other business transactions, establishes the terms of sale, the per cent of commission to be charged by the dealer, the degree of risk to be assumed by dealer or artist and all other matters affecting the business relationship between the producer and the medium of sale to the eventual owner.

"These contract forms simply bring the matter of art dealings to a business basis. The absolute need of the artist, of course, is a market, which he may find through the medium of a dealer, or an exhibition, or direct contact with a purchaser. In the history of art there are pitiful tales of the exploitation of creators of beauty by business agents, dealers and middlemen. The artists got mere pittance for their works, which were then sold for many times those amounts, works that perhaps in later years went to galleries or connoisseurs for fabulous prices. The artist got what he could, and that was very little. The dealer got what he could, and that was a great deal more.

"This organization has already accomplished some material successes for the benefit of American artists. It has been instrumental in securing in the new tariff enactment a twenty per cent duty of imported paintings and drawings for reproductions and designs suitable for textile manufactures. It has also secured the passage through the House of Representatives on the eve of adjournment in July of the Vestal design copyright bill, to end the pirating of designs by giving the artist the same kind of protection now enjoyed by authors. The final enactment of this measure by the present Congress is expected.

"American art will develop most surely through the material success of its practitioners. They should have the utmost protection from fraud, exploitation, unfair competition and piracy."

Any one interested may obtain copies of the contracts, described in these columns in the last two issues of THE ART DIGEST, from

The American Artists Professional League,
c/o Stewart Warren & Co.,
480 Canal St.,
New York, N. Y.

Single copies @ 15 cents each, postage prepaid.

Lots of 25 copies @ \$2.50, delivered.

Lots of 100 copies @ \$7.50, delivered.

Remittance should accompany all orders.

All artist-painters should familiarize themselves with the terms of these contracts.

THE NATIONAL EXECUTIVE COMMITTEE

The first regular meeting of the fall season will be held Oct. 9. During the Summer, while most of its members were scattered, the work of the League was carried on by those who had remained in New York. With the reconvening of the entire Executive Committee, an increase in vigorous accomplishment is to be expected, and this will be reflected in the news of the League in later issues of THE ART DIGEST.

There has been considerable activity of the Technical and Educational Committees this Summer, and important announcements will come later.

The promise is real, too, of effective service during the year ahead because of the better organization of the League. Our members should have better knowledge of it through the new booklets recently mailed to them that combine a statement regarding the League's organization and work with an invitation to become a member. Any number of these booklets that members can use in an effort to enroll new members will be mailed at once to any one on request made to the Secretary and Editor. Our immediate goal is 5000 members.

A note regarding the listing of the Regional Chapters of the League in the next issue of the *American Art Annual*.

The League will be properly listed as a national organization in the next 1930, issue of the *American Art Annual*.

Regional chapters (George Pearse Ennis, Chairman of the National Regional Chapters Committee, 67 W. 87th St., New York, N. Y.) are being formed in many parts of the country. The editor of the *American Art Annual* very kindly held open the time for receipt of our copy to the last zero hour. Such regional chapters as had been organized up to that closing time will be found listed. But others already exist, and more should be formed by the time this book appears. We make this statement so that members of regional chapters, the names of which do not appear in the 1930 *American Art Annual*, will understand.

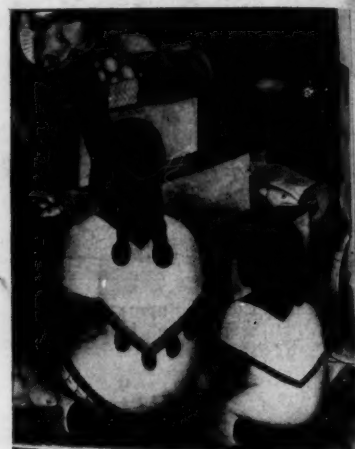
Mexico's Great Exhibition Starts on Tour of American Museums



"Zapata," by José Clemente Orozco.



"Two Women and Child," by Julio Castellanos



Copy of Part of Mural by Rivera. Lent by Dwight W. Morrow.

"An exhibition of Mexican arts, not arts in Mexico," is the title given to the important showing on view at the Metropolitan Museum until Nov. 10, comprising all phases and periods from the days of the Spanish Conquistador down to the present notable modern movement. The exhibition was initiated by Dwight W. Morrow while acting as Ambassador to Mexico, was financed by the Carnegie Corporation and was assembled by Homer Saint-Gaudens under the auspices of the American Federation of Arts. All works showing a tendency toward any foreign influence were excluded. Orozco, Rivera, Merida—all the outstanding moderns are represented.

Included is an enormous variety of applied arts—pottery, basketry, leatherwork, glassware, featherwork, jewelry, textiles, beadwork, embroideries. Practically every craft known in other countries is represented and, since these objects were never considered important enough for censorship by either church or State, they have come down from earliest times unmolested by extraneous forces. Every aspect of native life is reflected in this work of the artisan, the unique contribution of the Mexican Indian to the civilization of his country.

Mexico, as a gesture of good will toward her

northern neighbor, co-operated to the fullest extent, lending valuable examples of early Mexican art from the National Museum in Mexico City and the State Museum in Guadalajara. Many private collections were also drawn on. Count René d'Harnoncourt, an authority on Mexican art, who helped Mr. Saint-Gaudens, is accompanying the exhibition as lecturer. Following its showing in New York, the collection will go on tour of the United States, being scheduled for the Boston Museum from Nov. 25 to Dec. 16.

The official catalogue says:

"The fine arts of Mexico as an expression of the Mexican painter's determination to be himself may be said to date from 1910. During the three centuries of Spanish rule the painters were entirely in the service of church and nobility, the representatives of the Old World in New Spain, to whom Mexican products were acceptable only in the degree in which they approximated European work. There are celebrated names among the Colonial painters, notably that of Miguel Cabrera, but none of them is genuinely representative of the spirit of the country. Excellent technicians, these early painters employed their talents in reproducing for Mexican churches and convents the Spanish and Italian models which alone found favor in the eyes of their aristocratic or ecclesiastic clients.

"The first manifestation of true Mexican art appeared in the Indian villages, under the brush of Indian painters hired by parishes too poor to acquire the work of more pretentious artists with European training. This fortuitous circumstance gave birth to the Colonial primitive, still one of the finest flowerings of Mexico's artistic life.

"It was not until the XIX century that Mexican painting emerged from the remote village to a larger field of activity. Mexico had only recently been separated from Spain. The bourgeoisie of the smaller cities of the young republic began to be conscious of its growing political and economic importance and to be eager to immortalize it. Profane painting became more popular, with ever widening circles, and the small-town portrait painter reaped a harvest among those of his fellow citizens who were unable to afford a French or a pseudo-French artist and so were willing to accept a Mexican substitute.

"Nevertheless, these Mexican portraits exhibit the national characteristics almost, if not quite, as clearly as do the primitives. The artist was frequently a village painter grown in ability and fame to his new status. Unhindered by academic schooling, with its insistence on the shibboleths of the European tradition, something of his innate Mexicanism circumvented his will to imitate, and his work, instead of being a feeble copy of an alien mode, displayed that ineradicable native quality which gives it its peculiar charm.

"With the Revolution of 1910, Mexican painting at last conquered its own country to the extent that it was allowed to function freely and to work out its own artistic salvation in its own manner. For the first time artists dared proclaim their work as Mexican, and the stir they made in the world of art effectually stifled public expression of bourgeois disapproval however much the good citizens were privately shocked and startled. The roots of the modern painter go deep into the simple life of the Mexican people, and the tradition of his work is genuinely Mexican, dating from the picture writing and frescoes of the pre-Conquest Indian, through the primitives, the *retablos*, and the native secular paintings, down to the turbulent present. It is a tradition magnificently alive and for the most part happily oblivious of the various doctrinal winds that sweep the surface of contemporary European painting. One of the undeniable achievements of the Revolutionary government is the help it has lent, materially and morally, to what has become an art movement of international significance."



Contemporary Jar from San Miguel Guapa, State of Guerrero.



"The Ox Cart." Wood Sculpture by Mardonio Margana.

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